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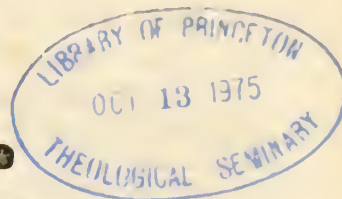
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# THEORETICAL STUDIES.

§ 1. Anything audible is called a **SOUND**.

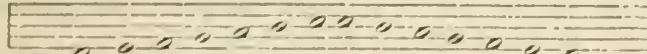
§ 2. A sound, considered as to pitch, is called a **TONE**.

§ 3. A **graded series** of eight tones, each differing from the others in pitch, is called a **DIATONIC SCALE**.

§ 4. Tones are named, as regards their relation to each other, by the names of the first eight digits, also by the Italian syllables *Do, re, mi, fa, sol, la, si, do*.

§ 5. Tones are named, as regards their absolute pitch, by the names of the first seven letters of the alphabet, *A, B, C, D, E, F* and *G*.

## THE DIATONIC SCALE.



**Numeral Names.** — 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
**Syllable Names.** — *Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.*  
**Pronounced.** — *doe, ray, mee, fah, sole, lah, see, doe, doe, see, lah, sole, fah, mee, ray, doe.*  
**Permit Names.** — *C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C.*

§ 6. Tones are represented by a character called a **STAFF**.

§ 7. The staff usually consists of five lines and four spaces.

§ 8. **SHORT ADDED LINES** above and below are frequently used to represent tones which are too high or too low to be represented upon the staff.

§ 9. The lines and spaces of the staff are called **DEGREES**.

§ 10. The degrees of the staff are numbered from the lowest to the highest.

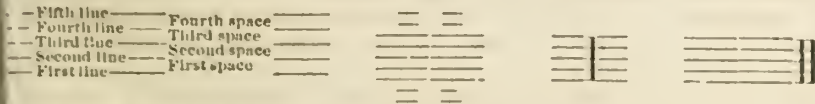
§ 11. The beginning and ending of the music for a line of the words is usually denoted by a **DOUBLE BAR**.

§ 12. The end of a piece of music is indicated by the **CLOSE**.

## THE STAFF.

## ADDED LINES.

## DOUBLE BAR.



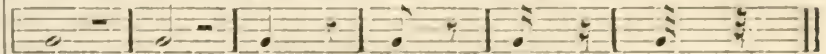
§ 13. Characters called **NOTES** are used to represent the length of tones.

§ 14. There are five different kinds of notes in general use. The **WHOLE NOTE**, which represents a long tone; the **HALF NOTE**, which represents a tone half as long as that represented by the whole note; the **QUARTER NOTE**, which represents a tone one quarter as long as the whole note; the **EIGHTH NOTE**, one eighth as long as the whole note; the **SIXTEENTH NOTE**, one sixteenth as long as the whole note; and the **THIRTY-SECOND NOTE**, one thirty-second as long as the whole note.

§ 15. Characters indicating silence are called **RESTS**, and correspond in length to notes of the same denomination.

## NOTES and RESTS.

**Whole Note** **Half note** **Quarter Note** **Eighth Note** **Sixteenth Note** **Thirty-second Note**  
**and rest.** **and rest.** **and rest.** **and rest.** **and rest.** **and rest.**

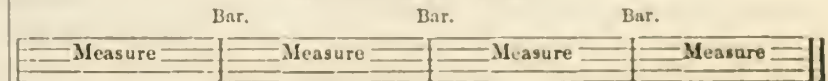


§ 16. A portion of time consisting of two or more regular pulsations or beats is called a **MEASURE**.

§ 17. A measure is represented by the space between two bars.

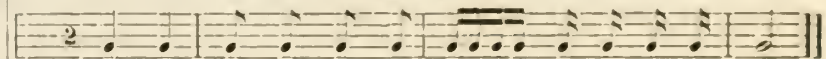
§ 18. Short lines drawn perpendicularly across the staff are called **BARS**, and are used to denote the beginning and ending of measures.

## MEASURES and BARS.



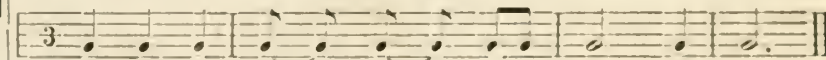
§ 19. A measure having two regular pulsations or beats is called **DOUBLE MEASURE**, and is indicated by the figure 2.

## DOUBLE MEASURE.



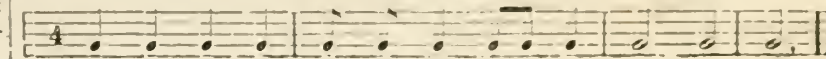
§ 20. A measure having three regular pulsations or beats is called **TRIPLE MEASURE**, and is indicated by the figure 3.

## TRIPLE MEASURE.



§ 21. A measure having four regular pulsations or beats, is called **QUADRUPLE MEASURE**, and is indicated by the figure 4.

## QUADRUPLE MEASURE.



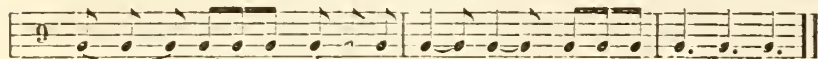
§ 22. A measure having six regular pulsations or beats is called **SEXTUPLE MEASURE**, and is indicated by the figure 6.

SEXTUPLE MEASURE.



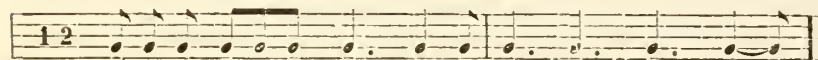
§ 23. A measure having nine regular pulsations or beats is called **COMPOUND TRIPLE MEASURE**, and is indicated by the figure 9.

COMPOUND TRIPLE MEASURE.



§ 24. A measure having twelve regular pulsations or beats is called **COMPOUND QUADRUPLE MEASURE**, and is indicated by the figure 12.

COMPOUND QUADRUPLE MEASURE.



§ 25. When these regular pulsations are manifested by motions of the hand, such motions are called **BEATING TIME**.

§ 26. The beats in double measure are **DOWN AND UP**.

§ 27. The beats in triple measure are **DOWN, LEFT AND UP**.

§ 28. The beats in quadruple measure are **DOWN, LEFT RIGHT AND UP**.

§ 29. The beats in sextuple measure are **DOWN, DOWN, LEFT, RIGHT, UP, UP**. Or, in rapid movements, **DOWN AND UP**, as in double measure, comprehending three parts to each motion.

§ 30. The beats in compound triple measure are **DOWN, LEFT AND UP**, comprehending three parts to each motion.

§ 31. The beats in compound quadruple measure are **DOWN, LEFT, RIGHT AND UP**, comprehending three parts to each motion.

§ 32. A slight stress or force, called **ACCENT**, is used to group beats or pulsations into measure.

§ 33. In double measure the first part is accented.

§ 34. In triple measure the first part is accented.

§ 35. In quadruple measure there is a primary accent on the first part, and a secondary accent on the third part.

§ 36. In sextuple measure there is a primary accent on the first part, and a secondary accent on the fourth part.

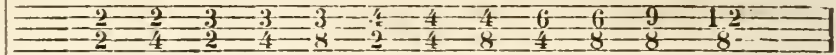
§ 37. In compound triple measure there is a primary accent on the first part, and secondary accents on the fourth and seventh parts.

§ 38. In compound quadruple measure there is a primary accent on the first part, and secondary accents on the fourth, seventh, and tenth parts.

§ 39. In vocal music, accent depends largely upon emphasis. The emphatic syllables of the words determining, generally, which parts should be accented.

§ 40. The figures at the beginning of a composition are called the **FRACTION**. The numerator shows the number of parts in a measure. The denominator shows what kind of a note fills each part.

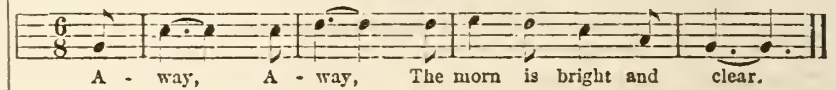
THE FRACTION.



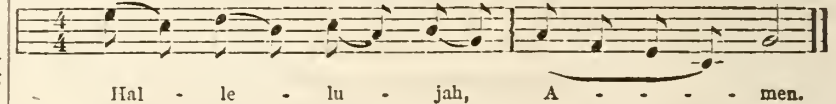
§ 41. The rule for applying words to music is as follows: *apply one syllable of the words to each note in the music*.

§ 42. There are two exceptions to the rule last mentioned: first, where one syllable is applied to two or more notes upon the same degree of the staff; this exception is indicated by a curved mark called a **TIE**; and second, where one syllable is applied to two or more notes upon different degrees of the staff, this exception is indicated by a curved mark called a **SLUR**.

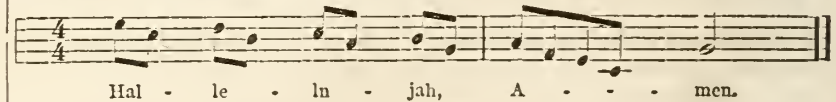
THE TIE.



THE SLUR.



§ 43. The stems of eighth, sixteenth, and thirty-second notes are sometimes connected by a broad bar which acts as a slur. The above examples might be written without slurs, thus;—



§ 44. The human voice is divided into four classes.

§ 45. Gentlemen who can sing low, and cannot sing high, have **BASS VOICES**.

§ 46. Gentlemen who can sing high, and cannot sing low, have **TENOR VOICES**.

§ 47. Ladies who can sing low, and cannot sing high, have **ALTO VOICES**.

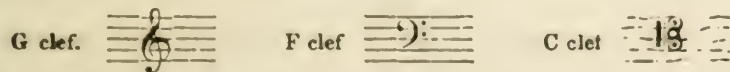
§ 48. Ladies who can sing high, and cannot sing low, have **SOPRANO VOICES**.



§ 49. Characters called **clefs** are used to designate the parts which are to be sung by these different voices, and also to determine the pitch of tones as represented by the staff.

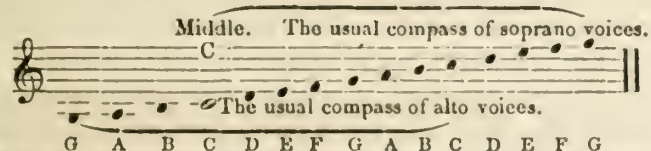
§ 50. **MIDDLE C** is the tone which all voices have in common. It derives its name from the fact that it lies midway between the male and female voices. Ladies can sing as many tones above it as gentlemen can sing below it.

§ 51. There are three clefs in common use. The **G** or **soprano clef**, the **F** or **bass clef**, and the **C** or **tenor clef**.



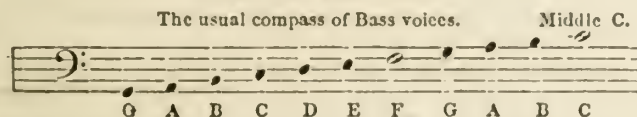
§ 52. When the pitches are so arranged as to fix **G** upon the second line, with middle **C** upon the added line below, the **G** clef is used. Sopranos, altos, and sometimes the tenors, sing from the staff with the pitches so arranged.

#### THE G, OR SOPRANO AND ALTO CLEF.



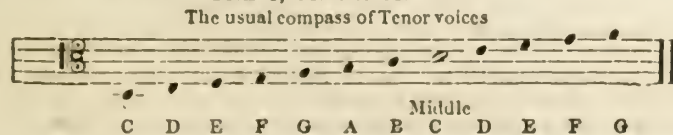
§ 53. When the pitches are so arranged as to fix **F** upon the fourth line, with middle **C** upon the added line above, the **F** clef is used. The bass, and sometimes the tenors, sing from the staff with the pitches so arranged.

#### THE F OR BASS CLEF.



§ 54. When the pitches are so arranged as to fix middle **C** upon the third space, the **C** clef is used. The tenors sing from the staff with the pitches so arranged.

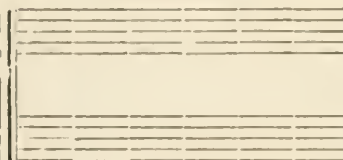
#### THE C, OR TENOR CLEF.



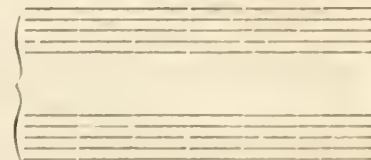
§ 55. When two or more parts are to be sung simultaneously, it is generally indicated by a character called a **brace**, which connects the staves.

§ 56. Staves connected by a brace are called a **score**.

#### THE BRACE.

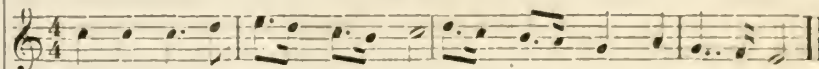


#### THE BRACE.

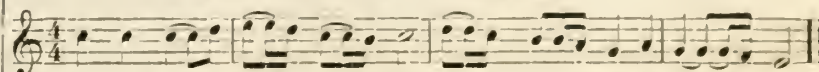


§ 57. A dot, following a note, adds one half to the length of the note. Thus, a dotted whole note is equal to a whole note and a half-note tied a dotted half-note is equal to a half-note and a quarter-note tied a dotted quarter-note is equal to a quarter-note and an eighth note tied a dotted eighth note is equal to an eighth note and a sixteenth note etc. When more than one dot is used, each additional dot adds one half the length indicated by the preceding dot. Thus a whole note followed by two dots is equal to a whole note, a half-note, and a quarter-note tied, etc.

#### THE DOT.

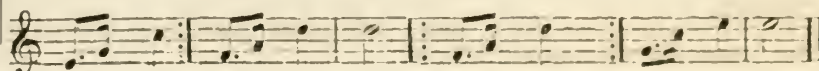


The above example is performed as if written as follows.



§ 58. Dots placed in the spaces at the left hand of a bar show that the previous passage is to be repeated.

#### THE REPEAT.



§ 59. *DA CAPO*, or the initials *D. C.*, or the entire sentence, *Da capo al fine*, are frequently used to show that the first part of the tune must be repeated to conclude with. The sentence is taken from the Italian language, and may be freely translated as follows: *Da*, from the; *capo*, commencement; *al*, to the; *fine*, end. Sing "from the commencement to the end."



§ 60. *DAL SEGNO*, or the initials *D. S.*, mean repeat from the sign (:S:)



§ 61. A tone marked with the *HOLD* is to be prolonged at the option of the leader.



§ 62. When an author wishes to have a certain thought brought out prominently, he causes two or more parts to sing it at the same time, and this is called a *UNISON* passage.

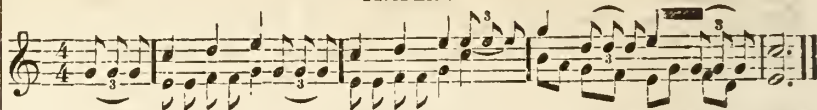
#### THE UNISON PASSAGE.



• Quoted from the Credo of Mozart's First Mass

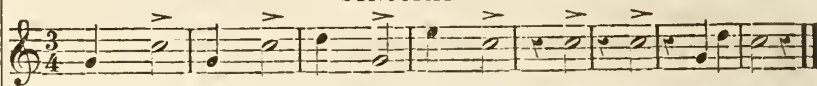
§ 63. When a beat is divided into three equal parts, with a tone to each part, such tones are called *TRIPLETS*. The notes representing them are usually marked with a figure 3, or grouped together with a slur, or both.

#### TRIPLETS.



§ 64. The *SYNCOPE* is a tone which commences in an unaccented part of a measure, and continues into or through the following parts.

#### SYNCOPIATION.



§ 65. When any two tones are performed simultaneously, the effect produced is called an *INTERVAL*. The difference of pitch between any two tones is also called an *INTERVAL*.

§ 66. Intervals are greater or smaller if the difference of pitch between the tones of which they are composed, is greater or smaller.

§ 67. From any tone to the next in alphabetical order, is called a *SECOND*; to the next but one, a *THIRD*; to the next but two, a *FOURTH*; to the next but three, a *FIFTH*; to the next but four, a *SIXTH*; to the next but five, a *SEVENTH*; to the next but six, an *OCTAVE*.

§ 68. In the *DIATONIC SCALE* (see § 5,) there are two kinds of each of these intervals — a larger one and a smaller one.

§ 69. *STEPS* and *HALF-STEPS* are used as a means of measurement, by which we are enabled to analyze intervals to better advantage.

§ 70. *Half-step* is the name applied to the smallest interval now in use. *Step* is the name applied to an interval which is as great as two half steps. We use steps and half-steps as the carpenter uses his rule — as a means of measurement.

§ 71. A *MINOR SECOND* is equal to a half-step.

§ 72. A *MAJOR SECOND* is equal to one step, or two half-steps.

§ 73. A *MINOR THIRD* is equal to one step and one half step, or three half-steps.

§ 74. A *MAJOR THIRD* is equal to two steps, or four half steps.

§ 75. A *PERFECT FOURTH* is equal to two steps and one half-step, or five half-steps.

§ 76. An *AUGMENTED FOURTH* is equal to three steps or six half-steps.

§ 77. A *DIMINISHED FIFTH* is equal to two steps and two half-steps, or six half-steps.

§ 78. A *PERFECT FIFTH* is equal to three steps and one half-step, or seven half-steps.

§ 79. A *MINOR SIXTH* is equal to three steps and two half-steps, or eight half-steps.

§ 80. A *MAJOR SIXTH* is equal to four steps and one half-step, or nine half-steps.

§ 81. A *MINOR SEVENTH* is equal to four steps and two half-steps, or ten half-steps.

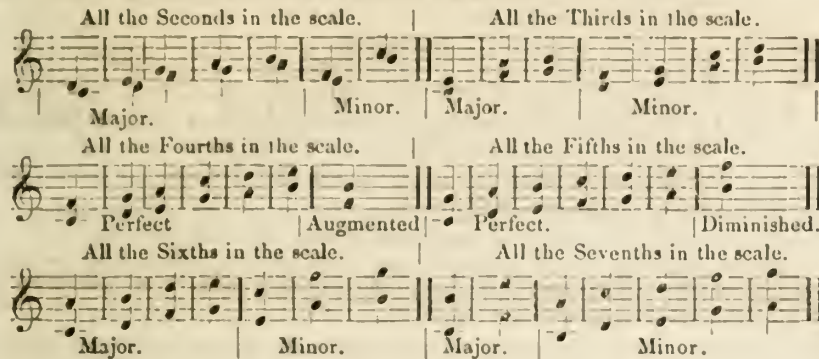
§ 82. A *MAJOR SEVENTH* is equal to five steps and one half-step, or eleven half-steps.

§ 83. An *OCTAVE* is equal to five steps and two half-steps, or twelve half-steps.



## ALL THE INTERVALS IN THE DIATONIC SCALE.

All the Seconds in the scale. | All the Thirds in the scale.



Major. | Minor. | Major. | Minor.

All the Fourths in the scale. | All the Fifths in the scale.

Perfect | Augmented | Perfect. | Diminished.

All the Sixths in the scale. | All the Sevenths in the scale.

Major. | Minor. | Major. | Minor.

§ 83. A major second is as great as two half-steps—hence, between any two tones which form a major second, there is an *INTERMEDIATE TONE*.

§ 84. Intermediate tones are found between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7; but not between 3 and 4, 7 and 8, they being only equal to a half-step each, and are the smallest intervals now in use.

§ 85. Intermediate tones take their names from the names of the degrees by which they are represented. Hence the tone between 1 and 2, if represented by the lower of those two degrees, is called *SHARP ONE*. If represented upon the higher of the two degrees, is called *FLAT TWO*. In like manner are all other intermediate tones named.

§ 86. While singing, or listening to, an intermediate tone, we do not feel at rest, but desire that the next tone above or below should follow immediately. The progression in accordance with this upward or downward tendency is called *RESOLUTION*. The tone which follows the intermediate tone, is said to resolve it. Hence sharp one is resolved by two. Sharp two is resolved by three. Sharp four is resolved by five. Sharp five, by six. Sharp six, by seven.

§ 87. From the foregoing it will be seen that each intermediate tone must have two names. If its tendency is upward, it is represented upon the lower of the two degrees, and called *SHARP*; if its tendency is downward, it is represented upon the higher of the two degrees, and called *FLAT*.

§ 88. Characters called *SHARPS*, ( $\sharp$ ), and *FLATS*, ( $\flat$ ), are used in representing intermediate tones.

§ 89. *THE NATURAL*, ( $\natural$ ), \* is used to cancel the effect of a previous sharp or flat.

§ 90. A note with a sharp ( $\sharp$ ) before it indicates a tone, the tendency from which is upward. †

\* An unfortunate name, as it is almost sure to lead the pupil into the belief that some tones and sharps are more natural than others. If it was called the *CANCEL*, ("a limit,") it would convey to the mind a better idea of its office, and be far less objectionable.

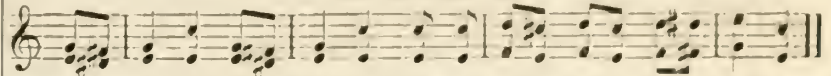
§ 91. A note with a flat ( $\flat$ ) before it indicates a tone, the tendency from which is downward. †

§ 92. A note with a natural ( $\natural$ ) before it implies a previous  $\flat$  or  $\sharp$ , the effect of which is now at an end.

§ 93. Intermediate tones are generally used to produce effects of short duration, in which case the characters which indicate them ( $\sharp$   $\flat$   $\natural$ ) are called *ACCIDENTALS*, and are subject to the following rule.

§ 94. Accidentals continue their significance throughout the measure in which they occur.‡

## ACCIDENTALS.



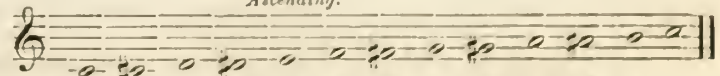
§ 95. The *CHROMATIC SCALE* is one, in which all the tones, intermediate and otherwise occur in alphabetical order.

§ 96. In the ascending chromatic scale, the tendency from each intermediate tone is upward; hence, it is represented by the lower of the two degrees, and modified by a  $\sharp$ .

In the descending chromatic scale the tendency from each intermediate tone is downward; hence, it is represented by the higher of the two degrees, and modified by a  $\flat$ .

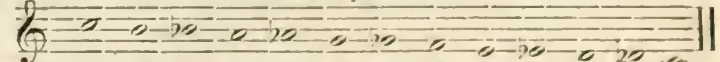
## CHROMATIC SCALE.

## Ascending.



Perman't names—	C	C $\sharp$	D	D $\sharp$	E	F	F $\sharp$	G	G $\sharp$	A	A $\sharp$	B	C.
Syllable names—	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do.
Pronounced—	Doe	Dee	Ray	Ree	Mee	Fah	Fee	Sole	See	Lah	Lee	See	Doe.
Numeral names—	1	$\sharp$ 1	2	$\sharp$ 2	3	4	$\sharp$ 4	5	$\sharp$ 5	6	$\sharp$ 6	7	8

## Descending.



Perman't names—	C	B $\flat$	A	A $\flat$	G	G $\flat$	F	E	E $\flat$	D	D $\flat$	C
Syllable names—	Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Re	Do.
Pronounced—	Doe	See	Say	Lah	Lay	Sole	Say	Fah	Mee	May	Ray	Doe.
Numeral names—	8	7	$\flat$ 7	6	$\flat$ 6	5	$\flat$ 5	4	3	$\flat$ 3	2	$\flat$ 2

§ 97. Either of the tones of the chromatic scale may be taken as *one*, and a scale formed from it; thus making it possible to form twelve different scales, each scale receiving its name from the name of the pitch which is taken as *one*. Thus, a scale formed from the pitch C would be called the C scale; from the pitch D would be the D scale, etc.

† There are exceptions to this as to all general rules.

‡ The additional clause of this rule, as formerly given, namely—"and from measure to measure until cancelled by an intervening note upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In all the works of the writer, whenever an accidental is required in the following measure, it is placed there.—H. R. PALMER.

§ 97. One of every scale is called the **KEY-TONE** or **TONIC** of that scale—the tone whose influence predominates over all others in the scale—and is always the **POINT OF REPOSE**. The relationship of the tones and intervals is called the **KEY**; thus the tones A, G, C, F, B, E, and D, placed in any possible order of succession, would constitute the key of C; while it would require the following order—C, D, E, F, G, A, B, and C—to form the scale of C. From this it will be seen that a key consists of seven tones, while a scale must contain eight.

§ 98. Changing the pitch of a scale, *i. e.*, taking some other pitch as *one* (see § 96) is called **TRANSPOSITION**. The same order of intervals must be preserved as in the **MODEL SCALE**, (scale of C,) *viz.* from 1 to 2, and 2 to 3, must be major seconds, from 3 to 4, a minor second, from 4 to 5, 5 to 6, and 6 to 7, major seconds, and from 7 to 8, a minor second.

§ 99. It is usual to proceed by fifths in transposing the scale, *i. e.*, take 5 of the scale under consideration for 1 of the scale we are about to consider. Starting with the **MODEL SCALE**, we find 5 to be the pitch G; which, being taken as *one*, A will be 2, B 3, C 4, D 5, E 6. Thus far the order of intervals is correct, but F being only a minor second from E, cannot be taken as 7, consequently we must seek a pitch which will form an interval of a major second from E; this is found to be the case with the intermediate tone between F and G, namely, F#, which being taken as 7, and G as 8, we find our new scale as perfect and natural as the **MODEL SCALE**.

§ 100. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a # is placed at the commencement, immediately following the clef, and serves two purposes—as a sign or signature of the key of G, and the other to show that all degrees of the staff which usually represent the pitch of F, now represent the pitch F#.

**THE G SCALE.**

With the G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
G A B C D E F# G.

With the F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
G A B C D E F# G.

**NOTE.**—The position of the scale with the C clef being always the same upon the staff as with the G clef, it is not considered necessary to occupy time and space by illustrating it.

§ 101. Again, taking D (fifth of our last scale) as 1, E will be 2, F# 3, G 4, A 5, B 6; but C being only a minor second from B, cannot be taken as 7, and we are again obliged to seek for a tone a half-step higher than C; C# is found to be the correct tone, and forms 7; D is eight; and thus we have another perfectly natural scale by making use of two sharps, (F# and C#). By placing sharps upon the F and C degrees of the staff we not only have the **signature** of the key of D, but are continually reminded by them that these degrees now represent F# and C#, and that F and C are done away with for the present.

**THE D SCALE.**

With G Clef

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
D E F# G A B C# D.

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
D E F# G A B C# D.

§ 102. Five of this last scale, which is A, will be taken as 1, in our next transposition. B 2, C# 3, D 4, E 5, F# 6, G# being used instead of G, for reasons similar to those given at § 100 and § 101, and A as eight, making a complete scale founded upon A, by the use of F#, C#, and G#. In writing, we place sharps upon the proper degrees at the commencement, which form the signature of the key of A.

**THE A SCALE.**

With the G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
A B C# D E F# G# A.

With the F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
A B C# D E F# G# A.

§ 103. Five of the A scale is E, which, being taken as 1, F# will be 2, G# 3, A 4, B 5, C# 6, and for 7 we take D#, as it is a major second from C#, making, with E as 8, another complete scale by the use of four sharps, *viz.* F#, C#, G#, and D#.

**THE E SCALE.**

With G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
E F# G# A B C# D# E.

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
E F# G# A B C# D# E.



§ 104. B (five of the scale of E) being taken as 1, C# will be 2, D# 3, E 4, F# 5, G# 6, and, following the correct order of intervals, we find it necessary to make use of A# as 7, which leads to B as 8, giving us another natural scale, by the use of five sharps, F#, C#, G#, D# and A#.

THE B SCALE,

With G Clef.

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
B C# D# E F# G# A# B.

With F Clef.

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
B C# D# E F# G# A# B.

§ 105. In our last transposition by sharps, we take F# (five of the scale of B) as 1, G# 2, A# 3, B 4, C# 5, D# 6, and, as E is only a minor second from D#, and consequently a half-step too low for our purpose, we adopt the tone E# for 7, and complete the scale with F# as 8.

NOTE.—It will be readily seen that although the pitch E# is identical with the pitch F, there are two reasons why it cannot be named or represented as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and 7 a third of some kind instead of a second; and *secondly*, the F degree being already used to represent 8, cannot be used to represent 7: for, although a degree can be made to represent two tones, a half-step, or even a step apart, it can, in no possible manner, be made to represent two tones, the interval between which is a major, or even a minor second. It should be remembered that the word *second* always implies *two degrees*, while the word *step* or half-step may or may not imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance,—in the C scale, from E to E# (same pitch as F) is a half-step, but it is not a minor second.

THE SCALE OF F#.

With G Clef.

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
F# G# A# B C# D# E# F#

With F Clef.

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
F# G# A# B C# D# E# F#

§ 106. In transposition by flats we usually proceed by fourths. Returning to the MODEL SCALE (scale of C), we find 4 to be F, which, being taken as 1, G will be 2, A 3, but B cannot be taken as 4, as it is major second from A, (3), whereas only a minor second is wanted. The intermediate tone between B and A, which is Bb, is found to be the correct tone, and is adopted as 4, C is 5, D 6, E 7, and with F as 8 we have a perfectly natural scale with the use of one flat, (Bb). A flat is placed upon the proper degree at the commencement, and, as in the case of sharps, it shows that the degree upon which it is placed represents Bb instead of B, and at the same time forms the signature of the scale of F.

THE F SCALE,

With G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do  
F G A Bb C D E F

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do  
F G A Bb C D E F

§ 107. Bb, being 4 of our last scale, will now be taken as 1, C becoming 2, D 3, but E is too high for 4, so we must adopt Eb, (the intermediate tone between E and D) as 4, F as 5, G 6, A 7, and Bb 8, giving another natural scale by the use of Bb and Eb.

THE SCALE OF Bb.

With G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
Bb C D Eb F G A Bb

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
Bb C D Eb F G A Bb

§ 108. Taking Eb as 1, F 2, G 3, we are obliged to use Ab as 4, Bb 5, C 6, D 7, and with Eb as 8, another natural scale is the result, using Bb, Eb, and Ab.

NOTE.—It will be noticed that the scale of Eb has a position upon the staff precisely like the scale of E, (four sharps.) See § 103.

THE SCALE OF Eb.

With G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
Eb F G Ab Bb C D Eb

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
Eb F G Ab Bb C D Eb

§ 109. In forming the next scale, we commence with Ab (four of our last scale) as 1, Bb becomes 2, and C 3, when it will be found necessary to take Db as 4, Eb 5, F 6, G 7, and with Ab as 8, completing another scale by the use of four flats, viz.: Bb, Eb, Ab and Db.

NOTE.—This scale has a position upon the staff precisely like the scale of A (three sharps). See § 102.

## THE SCALE OF Ab.

With G Clef.                      With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
Ab Bb C Db Eb F G Ab	Ab Bb C Db Eb F G Ab.

§ 110. Following the plan still farther, we take Db (four of the last scale) as 1, Eb will be 2 and F 3, but G being too high, we take Gb as 4, Ab 5, Bb 6, C 7, and Db 8, and the result is another natural scale, with the use of Bb, Eb, Ab, Db and Gb.

NOTE.—The position of this scale upon the staff is the same as that of the scale of D. (two sharps.) See § 101.

## THE SCALE OF Db.

With G Clef.                      With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
Db Eb F Gb Ab Bb C Db	Db Eb F Gb Ab Bb C Db

§ 111. Our last transposition commences with Gb as 1, Ab becomes 2, and Bb 3, C being too high we adopt Cb (see note following § 53) as 4, Db 5, Eb 6, F 7, and Gb 8, and we have a complete and natural scale by the use of Bb, Eb, Ab, Db, Gb and Cb.

NOTE.—The position of this scale is like that of the scale of G (one sharp). See § 100. Another remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F#. See § 105.

## THE SCALE OF Gb,

With G Clef.                      With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do	Do Re Mi Fa Sol La Si Do
Gb Ab Bb Cb Db Eb F Gb	Gb Ab Bb Cb Db Eb F Gb

§ 112. Flats or sharps, when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the **SIGNATURE\*** of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats are the signature of the key of E flat, &c.

§ 113. In each of the diatonic scales thus far considered, the interval from one to three is a major third, and hence these scales are called **DIATONIC MAJOR SCALES**. There are other diatonic scales, in each of which the interval from 1 to 3 is a minor third, and hence they are called **DIATONIC MINOR SCALES**.

§ 114. Major and minor scales are said to be **RELATIVE**, i. e., each major scale has its relative minor scale, and each minor scale has its relative major scale. Six of each major scale is taken as **ONE** of its relative minor scale, and **THREE** of each minor scale is taken as one of its relative major scale, both scales having the same signature.

§ 115. There are two forms of the minor scale in use, called the **HARMONIC MINOR** and the **MELODIC MINOR**. The order of intervals in the harmonic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4 and 4 to 5, major seconds; 5 to 6, minor second; 6 to 7, augmented second (equal to three half-steps); and 7 to 8, a minor second. The same order of intervals is preserved in descending. This is the form adopted in this work.

## SCALE OF A MINOR.

## Harmonic Form.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
La Si Do Re Mi Fa Si La La Si Fa Mi Re Do Si La.

§ 116. The order of intervals in the melodic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4, 4 to 5, 5 to 6, and 6 to 7, major seconds; and from 7 to 8, a minor second. This order is not preserved in descending. From 8 to 7, and from 7 to 6, are major seconds; from 6 to 5, a minor second; 5 to 4, and 4 to 3, major seconds; 3 to 2, minor second; and from 2 to 1, a major second.

## SCALE OF A MINOR.

## Melodic Form.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
La Si Do Re Mi Fa Si La La Si Fa Mi Re Do Si La.

\* See Webster's Dictionary.



## SCALE OF E MINOR.—(RELATIVE OF G MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 6 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF B MINOR.—(RELATIVE OF D MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 6 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF F# MINOR.—(RELATIVE OF A MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF C# MINOR.—(RELATIVE OF E MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF G# MINOR.—(RELATIVE OF B MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF D# MINOR.—(RELATIVE OF F# MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF D MINOR.—(RELATIVE OF F MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF G MINOR.—(RELATIVE OF Bb MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF C MINOR.—(RELATIVE OF Eb MAJOR.)

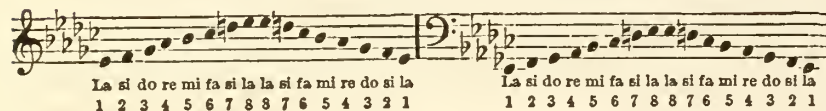
La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF F MINOR.—(RELATIVE OF Ab MAJOR.)

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF B $\flat$  MINOR.—(RELATIVE OF D $\flat$  MAJOR.)SCALE OF E $\flat$  MINOR.—(RELATIVE OF G $\flat$  MAJOR.)

§ 117. The following table will show at a glance the different transpositions, major and minor, with their several signatures. The larger notes represent ONE (do) of the major scale; and the smaller notes represent ONE (La) of the relative minor scale.

Key of C.	key of G.	key of D.	key of A.	key of E.	key of B.	key of F $\sharp$ .	key of F.	key of B $\flat$ .	key of E $\flat$ .	key of A $\flat$ .	key of D $\flat$ .	key of G $\flat$ .
One	One	One	One	One	One	One	One	One	One	One	One	One

One One One One One One One One One One One One One

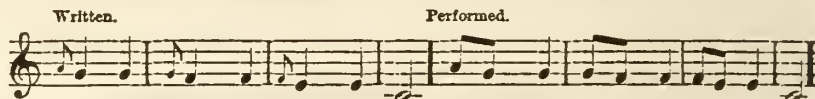
§ 118. For the purpose of enlivening the melody, or giving it a greater degree of expression, or for purposes of embellishment, tones are frequently introduced which do not form an essential part of the melody, and which are not taken into account in harmonizing the accompanying parts. Such tones are called PASSING TONES.

## PASSING TONES.



§ 119. The *APPOGIATURA* is a passing tone which precedes an essential tone on an accented part of the measure, and is generally represented by a small note.

## APPOGIATURAS.



§ 120. An *AFTER TONE* is a tone which follows an essential tone, either on an accented or an unaccented part of a measure.

## AFTER TONES.



NOTE.—There are other embellishments, graces and ornaments, such as the *DOUBLE APPOGIATURA*, the *TURN*, the *MORDENT*, the *TRILL*, the *DOUBLE TRILL*, the *TRILL CHAIN*, the *CADENZA*, etc., which do not belong to ordinary singing school or choir practice, and which can only be attained by long and persevering study, under the guidance of a skilful and competent teacher.

§ 121. Tones may be said to have five degrees of power, called *Pianissimo*, *Piano*, *Mezzo*, *Forte*, and *Fortissimo*.

§ 122. A tone which is produced with very great vocal restraint—i. e., the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.

§ 123. A tone which is produced with some vocal restraint is called *Piano*, or the second degree of power.



§ 124. A tone which is produced without vocal restraint is called **MEZZO**, middle or third degree of power.

§ 125. A tone which is produced with considerable vocal exertion is called **FORTE**, or fourth degree of power.

§ 126. A tone which is produced with great vocal exertion is called **FORTISSIMO**, or fifth degree of power.

§ 127. A tone which commences with a low degree of power, and increases to a higher degree of power, is called **CRESCENDO**.

§ 128. A tone which commences with a higher degree of power and decreases to a lower degree of power, is called **DIMINUENDO** or **DECRESCENDO**.

§ 129. A tone which is the result of a union of *crecendo* and *decrecendo*, is called **SWELL**.

§ 130. A tone which is commenced with a high degree of power, and *instantly diminished*, and held with a low degree of power, is called **SFORZANDO**.

§ 131. When tones are smoothly and closely connected, they are called **LEGATO**.

§ 132. When tones are produced in a distinct manner, and are only sustained through one fourth the time allotted to them, they are called **STACCATO**.

§ 133. When tones are produced in a distinct manner, and are only sustained through one half the time allotted to them, they are called **SEMI-STACCATO**.

§ 134. The following table shows, first, the names of these different degrees of power; second, the abbreviations and marks by which they are known; and third, their definitions. The names are mostly taken from the Italian language, and are universally used as *technical terms* in music.

PIANISSIMO.....	<i>pp</i> .....	Very soft.
PIANO (pronounced <i>Pe-ah-no</i> ).....	<i>p</i> .....	Soft.
MEZZO (pronounced <i>Met-zo</i> ).....	<i>m</i> .....	Of medium power.
FORTE (pronounced <i>For-te</i> ).....	<i>f</i> .....	Loud.
FORTISSIMO.....	<i>ff</i> .....	Very loud.
CRESCENDO (pronounced <i>Cre-shen-do</i> )..	<i>Cres.</i> or $\lessgtr$ .....	Increase the power.
DIMINUENDO (Dimin-oo-en-do).....	<i>Dim.</i> or $\lessgtr$ .....	Diminish the power.
SWELL.....	$\diamond$ .....	Increase and diminish.
SFORZANDO (Sfort-zan-do).....	<i>sf</i> or <i>fz</i> or $\lessgtr$ .....	Explosive.
LEGATO (Le-gah-to).....	$\sim$ .....	Smooth and connected.
STACCATO (Stac-kah-to).....	$   $ .....	Very short and distinct.
SEMI-STACCATO (Sem-ee).....	.....	Less short and distinct.

## EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.\*

<i>A</i> —In, for, at, with, &c. [faster and faster.   <i>o Li</i> (say)Le- <i>fah</i> -to); smooth and connected	
<i>Accelerando</i> —(A-tchel-e-ran-do); moving	<i>Lento</i> —(Layn-to); slow and gliding.
<i>Accento</i> —(A-tchayn-to); accent, accented.	<i>Moderato</i> —(Mod-e-rah-to); moderately.
<i>Adagio</i> —(A-dah-jo); slow.	<i>Obbligato</i> —(Ob-le-gah-to); necessary, indispensable.
<i>Ad libitum</i> , or <i>ad lib</i> —At pleasure.	<i>Pia</i> —(Pee-a); more.
<i>Allegro</i> —(Al-lay-gro): a quick movement.	<i>Pia mosso</i> —(Pee-ah-moso); more rapidly.
<i>Allegretto</i> —(Al-lay-gray-to); less quick than allegro.	<i>Presto</i> —Quick.
<i>Andante</i> —(An-dan-te); distinct; rather slow.	<i>Prestissimo</i> —Very quick.
<i>Andantino</i> —(An-dan-tee-no); quicker than	<i>Primo</i> —(Pree-mo); first.
<i>A tempo</i> —(Ah-tem-po); in time. [andaute.	<i>Pastorale</i> —(Pas-to-rah-le); in a gentle style.
<i>Bis</i> —(Bese); twice.	<i>Piacere</i> —(Pee-a-tche-re); gay and graceful.
<i>Calando</i> —(Cal-an-do); diminish and retard.	<i>Recitative</i> —In speaking style.
<i>Cantabile</i> —(Can-tah-bee-le), elegant, graceful.	<i>Ritard</i> —Slower and Slower.
<i>Con</i> —(Cone, long o); with.	<i>Senza</i> —Without.
<i>Con Spirito</i> —(Spir-ito); with spirit.	<i>Senza organo</i> —Without organ.
<i>Coda</i> —An additional close of a composition.	<i>Solo</i> —For one voice or instrument.
<i>Da Capo</i> —(Da-cah-po, or D. C.); go to the beginning.	<i>Soli</i> —(So lee); plural of solo.
<i>Dal Segno</i> —(Dal-say-no, or D. S.), go to the	<i>Sostenuto</i> —(Sos-te-nu-to); sustained.
<i>Dolce</i> —(Dol-tche); soft, sweet, delicate. [sign.	<i>Subito</i> —(Su-bee-to); quick.
<i>Fine</i> —(Fe-ne); end.	<i>Scherzo</i> —(Skert-zo); in a playful manner.
<i>Finale</i> —(Fee-nah-le); the final movement.	<i>Trio</i> —(Tree-o); for three parts.
<i>Fugue</i> —(G, as in get); a flight; one part leading, others imitating.	<i>Tutti</i> —(Tut-tee); all together.
<i>Grave</i> —(Grah-ve); slow and solemn.	<i>Vivace</i> —(Ve-rah-tche); quick and lively
<i>Giusto</i> —(Je-us-to); in just, equal, steady time.	<i>Voce</i> —(Vo-tche); voice.
<i>Largo</i> —A slow movement.	<i>Volti</i> —(Vol-tee); turn over.
<i>Larghetto</i> —(Lar-get-to); not so slow as largo.	<i>Volti Subito</i> —turn over quickly.
	<i>Voce di Testa</i> —The head voice.
	<i>Voce di Petto</i> —The chest voice.

\* In the pronunciation, the syllable which is italicized, shows the accent.

[The following pages are the result of several years' experience in teaching the voice, together with whatever could be collected and culled from various standard writers upon the subject. Much credit is due to Mr. Wm. Ludden,† Garcia, La Blache, Bassini, Mme. Seiler and Dr. Durant, as regards the following theory.—H. R. P.]

The first thing to be considered in learning to handle the voice is the management of the  
**RESPIRATORY ORGANS.**

These consist of the Lungs, Diaphragm, Chest, Trachea and Bronchi.

#### THE LUNGS

are spongy in their structure, and are situated in the upper part of the chest; and are acted upon by the Diaphragm.

#### THE DIAPHRAGM

is an irregular muscular membrane which forms the floor of the chest, so to speak, arching upward, upon which are seated the lungs.

#### THE TRACHEA

or wind-pipe, is a tube four or five inches in length, situated in front of the membranous canal which conducts the food to the stomach. It is formed of a number of ring-like cartilages, which are open behind nearly one-third of their circumference, the two ends being united by a muscular substance very elastic in character, so as to admit of the distension of the **ÆSOPHAGUS** during the passage of food to the stomach.

#### THE BRONCHI

are the tubes which lead from the Trachea to the lungs, and are constructed of rings essentially the same as the Trachea, except that the rings are complete.

#### THE LARYNX

is situated at the upper end of the Trachea, and is sometimes called Adam's Apple (**POMUM ADAMI**). Should the reader care to study the anatomy of this most wonderful of all musical instruments, he should peruse Dr. Durant's "Hygiene of the voice."

The following exercise for strengthening the lungs and obtaining control of the organs of respiration, is given by Garcia.

1. Inhale, with lips nearly closed, as much air as the lungs will hold.
2. Exhale the air slowly and evenly.
3. Fill the lungs again, and leave them inflated as long as possible.
4. Exhale, and leave them empty as long as possible.

#### TONE FORMATION.

The proper forming of tone is one of the utmost importance; and although a master is needed to guide the study, in order that one may attain the highest results, much may be accomplished by thoughtful students, who, having ears, will listen to their own efforts.

One of the first things to be considered is to give sufficient body to the tone. The almost universal tendency with uneducated voices is to produce thin and unsatisfactory tones. In correcting this fault great caution is necessary, to avoid the opposite extreme called covered or muffled tones, which are the result of an undue opening and extension of the pharynx, producing a pent-up effect, as though the tone proceeded from a box. This fault may be avoided by opening the mouth freely, together with an expansion of the cavity in the upper part of the throat, called the Pharynx, so as to unite them both in one voice chamber. The edges of the tongue should gently touch the lower teeth, so as to prevent any drawing back toward its base. Use the vowels A and E, and after a free delivery has been formed, merge the A into all the other vowels.

Another very common fault is the nasal quality of tone, the sonorous column of air being thrown too much upward and forward into the nasal passages before its final emission through the mouth. The fault can be remedied by practising with the nostrils closed until all vowel sounds can be produced with no tinge of the nasal.

† Ludden's School for the Voice, recently published.

#### ARTICULATION,

from **ARTICULUS**, signifying TO JOIN, is used in producing two or more tones in connection. When two or more tones, differing in pitch, are sung connectedly, and the voice passes from one to the other instantly, but without interrupting the tone, a correct articulation is the result. The habit of aspirating articulation is quite prevalent throughout the length and breadth of the land, and all good teachers should lend their influence against it.

#### PORTAMENTO.

When the voice is carried, so to speak, from one tone to another, in such a manner that all the intermediate tones are heard but not distinguished, such joining is called Portamento.

#### REGISTERS

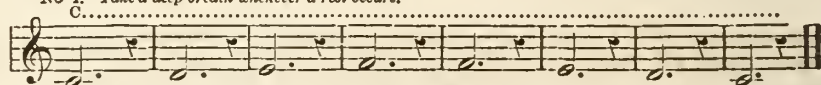
is a term applied to those different qualities of tone which exist naturally in all voices, but which few succeed in using properly. The registers in ladies' voices are three in number, called Chest, Falsetto, and Head. The chest register commences with the lowest tone of which the voice is capable, and may extend to F, (first space). The Falsetto register may be cultivated from middle C to C an octave above, at which point it is merged into the Head register.

The chief object, in studying vocal culture, after attending to the proper production of tone, is to join these registers in such a manner as to secure smoothness and evenness throughout the entire vocal compass. Sopranos are advised not to use the chest register higher than D or E flat, above middle C, but to strengthen the Falsetto tones by carrying them down to middle C. Altos, on the contrary, may make use of the chest voice as high as F, or even G, (above middle C,) in extreme cases, although, in our opinion, there is great danger connected with the carrying of the chest voice higher than E or F.

Gentlemen have but two registers, Chest and Falsetto. Basses and Baritones have but little use for the Falsetto register, except as a respite for the fatigue consequent upon long-continued practice of the high tones. Tenors must use this register sometimes as low as C, (middle C,) care being taken to subdue the high chest tones and strengthen the low Falsetto tones until the uniting of the two registers can be made imperceptibly anywhere from C to G.

The following exercises are designed to show the limits of the several registers, C meaning Chest register, F Falsetto, and H Head register.

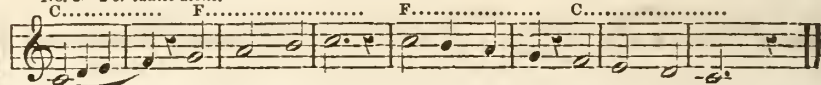
No 1. Take a deep breath whenever a rest occurs.



No. 2. Tenors sing all the chest tones in exact unison with ladies.

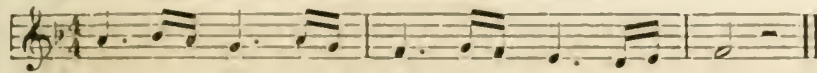


No. 3. For ladies alone.

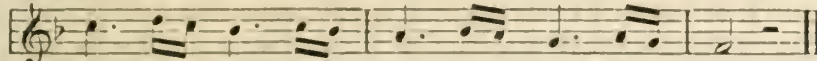




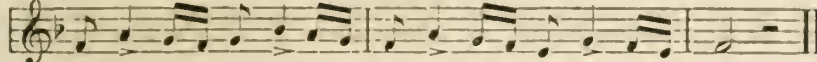
No. 1. First sing "la" to each note: then the entire exercise with "ah."



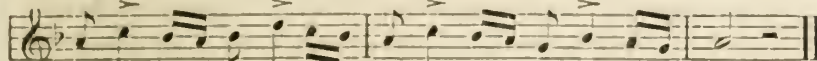
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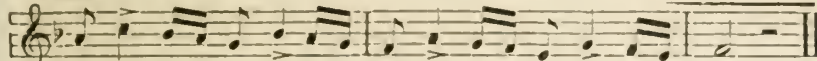
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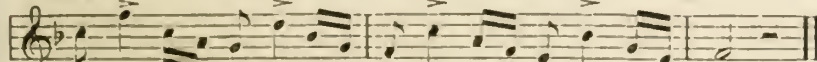
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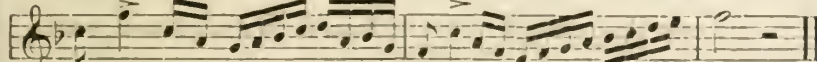
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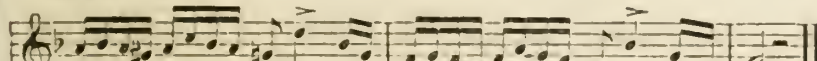
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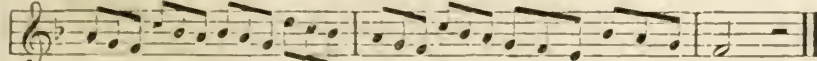
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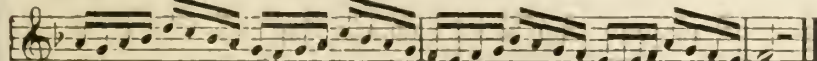
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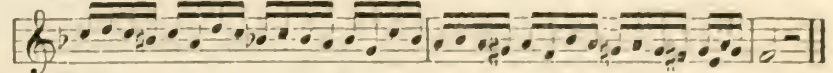
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No. 11.



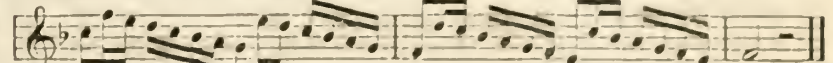
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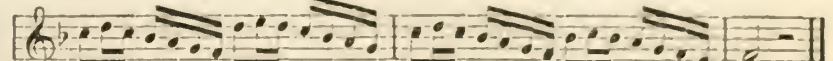
No. 13.



No. 14.



No. 15.



No. 16.



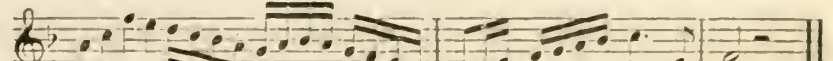
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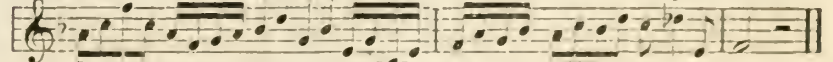
No. 18.



No. 19.



No. 20.



Accompaniment for each exercise.



B b b bo, d d d do, f f f fo, g g g go, h h h ho, j j j jo, k k k ko, z z z zo.  
 B b b ba, m m m ma, n n n na, p p p pa, r r r ra, s s s sa, t t t ta, v v v va.  
 A e i o u, a e i o u, a e i o u, a e i o u, a e i o u, a e i o u, a e i o u, a e i o u.  
 a ah oh e, a ah oh e, a ah oh e, a ah oh e, a ah oh e, a ah oh e, a ah oh e, a ah oh e.  
 e oh ah a, e oh ah a, e oh ah a, e oh ah a, e oh ah a, e oh ah a, e oh ah a, e oh ah a.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, &c.

True-ē-ā-ah-o-oo, True, &c.

All, ball, call, fall, All, ball, call, fall, All ball, call, fall, All, ball, call fall, All, &c.

Tent, tint, tight, taught.

Me, my, mine, might.

Blame, bleed, blow, blest.

Hail, had, heel, hit,

Curling, whirling, purling, twirling.

Rushing, flushing, brushing, gushing,

Flapping, rapping, clapping, slapping.

Able, feeble, bible, double.

Ample, steeple, triple, topple.

NOTE.—The sounds, not the names of the above consonants, should be given with force, and in quick succession; the remaining vowels, numerals and words are repeated to each tone of the scale.

The following are a few of the more usual errors in pronunciation, and enunciation, the avoidance of which will materially aid in the formation of habits of neat, careful, and elegant utterance.

Lis-ten for lis'n.  
 Glis-ten for glis'n.  
 Has-ten for has'n.  
 Of-ten for of'n.  
 Sof-ten for sof'n  
 Tabul for ta-bl.  
 No-bul for no-bl.  
 Peo-ple for peo-pl.  
 Lit-tul for lit-tl.  
 Aid-jew for aid you.

Meetchew for meet you.  
 Greetchew for greet you.  
 Teachew for teach you.  
 Wouldjew for would you.  
 Couldjew for could you.  
 Shouldjew for should you.  
 Andjew for and you.  
 Didjew for did you.  
 Aroundjew for around you.  
 Surroundjew for surround you

Findjew for find you.  
 Aboutchew for about you.  
 Invitchew for invite you.  
 Beseechew for beseech you.  
 Thatchew for that you.  
 Thatcheer for that year.  
 Eightcheers for eight years.  
 Thatchee for that ye.  
 Edjewcate for educate.  
 Sacrifice or sacrifics for sacrifice (fiz) etc., etc.



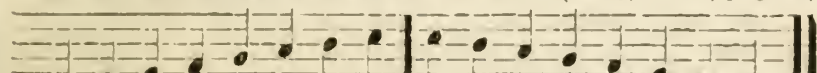
# PRACTICAL STUDIES.

In preparing the following pages of Practical Studies, it has been our object to furnish a well graded series of exercises, leaving the teacher free to use whatever system of instruction he chooses, merely suggesting the *order* in which the different ideas should be introduced. Over each exercise will be found a reference to that portion of the THEORETICAL STUDIES which will explain the new idea involved. We would here advise the teach-

er to dwell at length upon the scale, illustrating it with blackboard exercises, and introducing the Staff, Short Notes, and Double Bar, &c., before opening the book. It is the opinion of the writer that the new idea involved in each exercise should be explained and illustrated upon the blackboard before calling attention to the exercise itself.

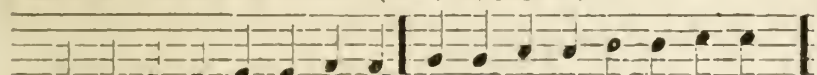
The successful teacher never forgets the golden motto, "*One thing at a time.*"

## No. 1. Explain the Staff and Double Bar. (See §§ 6—11, page 3.)




Do re mi fa sol la si do do si la sol fa mi re do.  
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.  
Thy beams are sweet, be - lov - ed spring, The win - ter shades before thee fly.

## No. 2. Explain the Close. (See § 12, page 3.)



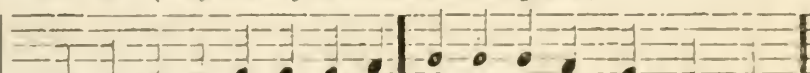
Faintly flow thou fall-ing riv - er, To the o - cean glid - ing ev - er,  
Swift as clouds at evening driven, Years are bearing us to heaven.

## No. 3.

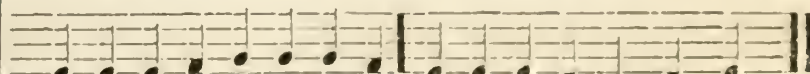


Roses bloom and then they with-er; Cheeks are bright, then fade and die,  
Shapes of light are wafted with-er, Then like visions hur ry by.

## No. 4. (May be sung as a round in two parts.)

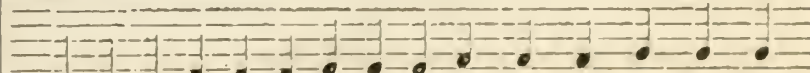


Time, with ev - er si - lent mo - tion, Floats a - long on wings of air,

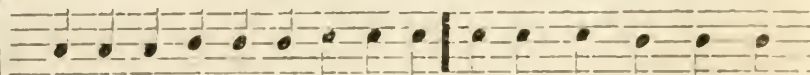


To e - ter - ni - ty's dark o - cean, Burying all its treasures there.

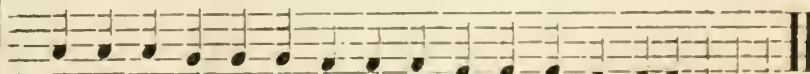
## No. 5.



Nature el - lur - ing, leave toll and en - dur - ing, And let us be



off where the streamlet is murmuring, Flowers all bloom - ing will



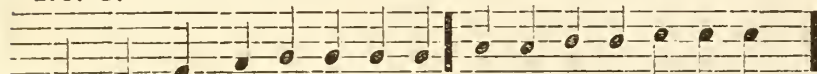
welcome our coming, While brooklets will cheer - I - ly greet us so merri - ly

**No. 6.** (*May be sung in connection with No. 7.*)

Tho' dark night the world o'ershadows, Nothing shall our hearts af-fright,

**No. 7.**

For we hear the an-gels whisper "God the Lord will be your light."

**No. 8.**

Gai-ly go-ing, stoutly rowing, Swiftly glides our boat a-long;



High en-deav-or, this shall ev-er be the burden of our song.

**No. 9.** Explain counting and measures. (See §§ 16, 17, 18, 25 & 26, p. 3 & 4.)

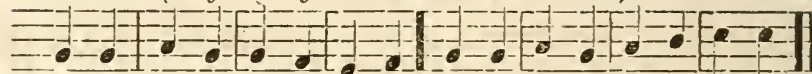
Do re mi fa sol sol sol sol sol fa mi re do do do do.

**No. 10.** (*May be sung in connection with No. 11.*)

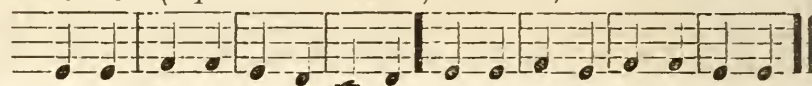
Courage all, with ar-dor glowing, Work to-day, your worth be showing.

**No. 11.**

By hard toil our life is brightened, By sweet mu-sic toil is lightened.

**No. 12.** (*May be sung in connection with No. 13.*)

Stout our hearts, our hands la-bo-rious, Honest work is ev-er glorie-a.

**No. 13.** (*Repeat Nos. 12 and 13, vice versa.*)

Af-ter la-bor sweet is leis-ure, Toil and rest make sweetest pleasure.

**No. 14.** Explain the SLUR. (See § 42, page 4.)

Joy-ful bells are ringing, Mer-ry voi-ces singing,



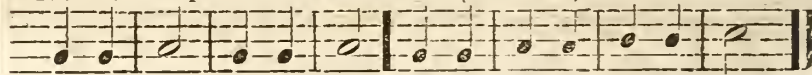
Birds their notes are swelling, All of praise are telling.

**No. 15.** Explain the TIE. (See § 42, p. 4.) *May be sung with No. 16.*

Free and gay, free and gay, Goes the hunter on his way.

**No. 16.** (*Repeat Nos. 15 and 16, vice versa.*)

Thro' the day, thro' the day, E'en till night he seeks his prey.

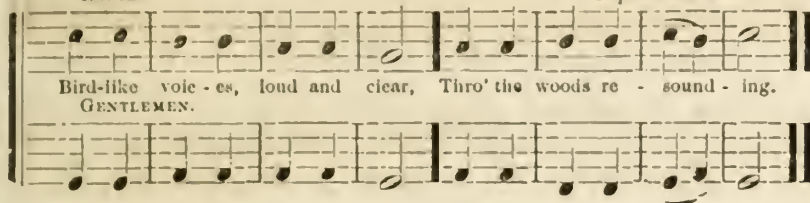
**No. 17.** Explain the LONG NOTE. (half-note.)



**No. 18.** Explain the BRACE. (See § 55 & 56, page 5.)

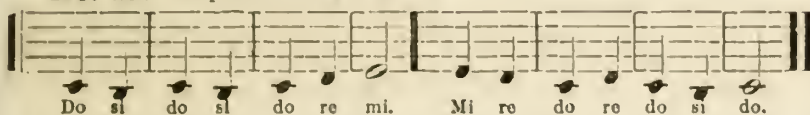
LADIES.

*Repeat vice versa.*



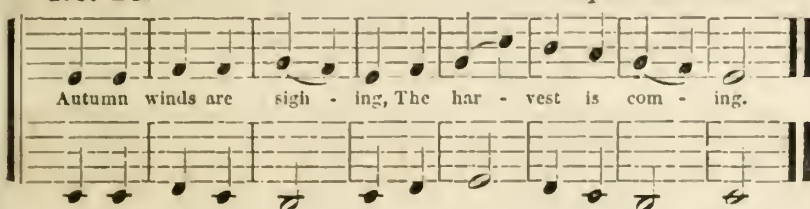
GENTLEMEN.

**No. 19.** Explain SEVEN BELOW.



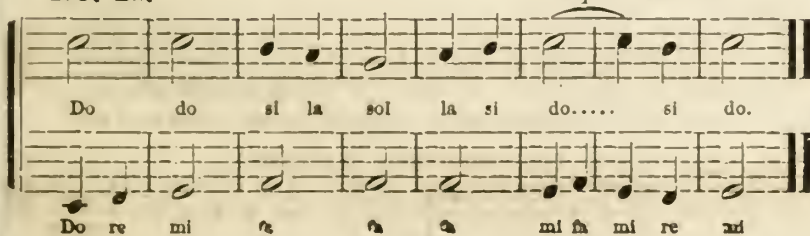
## No. 20.

*Repeat vice versa.*



## No. 21.

*Repeat vice versa.*

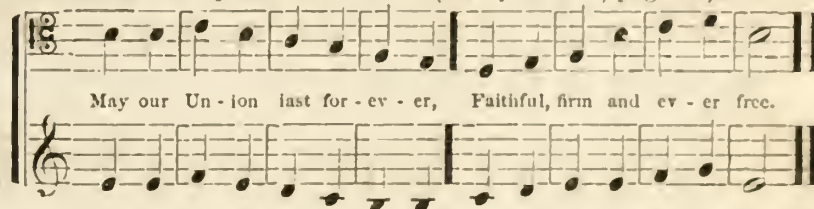


Do re mi re mi mi re mi

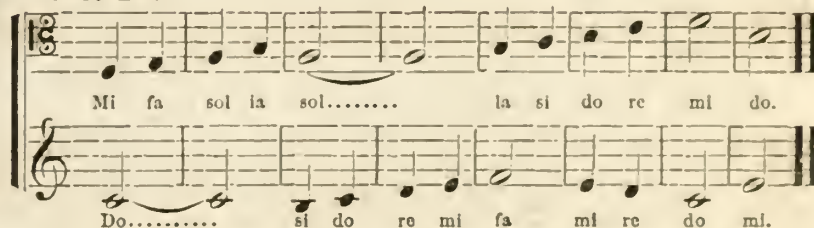
**No. 22.** Explain the G CLEF. ( See § 52, p. 5 ) & EXTENSION of the SCALE.



**No. 23.** Explain the C CLEF. (See § 51 & 54, page 5.)

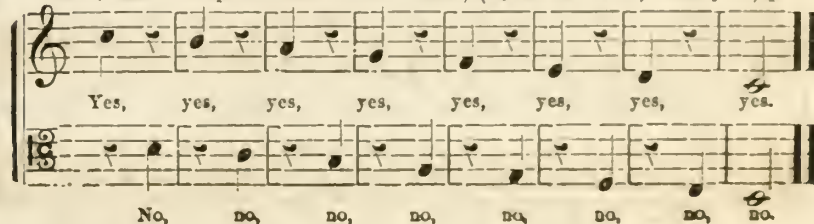


No. 24.



Do..... si do re mi fa mi re do mi

**No. 25.** Explain the **SHORT REST**, (Quarter rest.) See § 15, p. 3.



No. DO, DO, DO, DO, DO, DO, DO, DO

## No. 26.

Do mi re fa mi sol fa la sol si la do si re do do mi si re la do sol si fa la mi sol re fa mi.

Mi do fa re sol mi la fa si sol do la re si do mi do re si do la si sol la fa sol mi fa re do.

## No. 27. Explain the LONG REST, (half rest.) See § 15, page 3.

Whither? whither? whither do you go? Upward? No! no! No! no! up we go.

Fol-low, fol-low, fol-low where we go. Downward, yes! yes! up we go.

## No. 28. Explain TRIPLE MEASURE. See § 20, page 3.)

Do do do mi mi mi sol sol sol do do do do do do sol sol sol mi mi mi do do do.

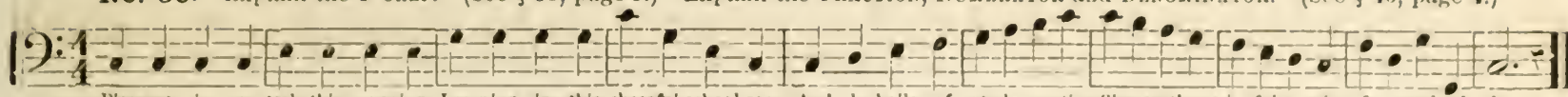
## No. 29. Explain the DOTTED LONG NOTE, (dotted half.) See § 57, page 5.)

Joyful we sing, time's on the wing, singing is joy, without al-loy, merri-ly now, downward we go, hearts full of glee, happy are we.

Join cheer-i-ly, join heartily, sing earnestly, sing loving-ly, with mirthfulness, with happiness, sing joyful-ly this melody.



No. 30. Explain the F CLEF. (See § 53, page 5.) Explain the FRACTION, NUMERATOR and DENOMINATOR. (See § 40, page 4.)



No. 31. Explain the WHOLE NOTE. (See § 14, page 3,) and give the notes their correct names; Whole note, Half-note, Quarter-note.

No. 32.

## No. 33.

1. Trust! trust! pa-tient-ly trust! Clouds on-ly come when the Lord says they must! Trust! trust! pa-tient-ly trust.  
 2. Rest! rest! pa-tient-ly rest! Flow-ers will bloom when the Lord think-eth best! Rest! rest! pa-tient-ly rest.  
 3. Wait! wait! pa-tient-ly wait! Har-vest is sure tho' some-times it is late! Wait! wait! pa-tient-ly wait.

## No. 34.

Hark! hark! Si-lence keep, Si-lence keep, Wait! wait for the rests, yes, for the rests.  
 Hark! hark! Yes, si-lence keep, Hark! hark! Wait, yes, wait for the rests.

## No. 35. Explain SEXTUPLE MEASURE. See § 22, page 4. ) Sing by syllables and by la.

## No. 36. Explain THE REPEAT. See § 58, page 5.

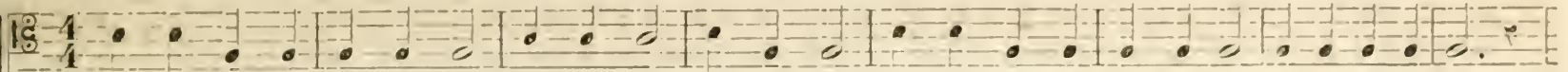
List! 'tis mu-sic steal-ing O'er the rip-'ling sea; Bright yon moon is beam-ing O'er each tower and tree



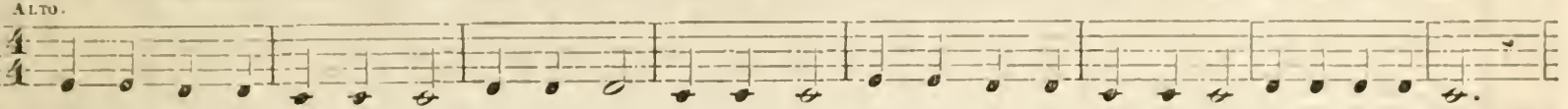
# COME TO THE WOODLAND

23

TENOR. Explain SOPRANO, ALTO, TENOR & BASS. (See §§ 44—48, page 4.) Explain D.C. & Fine. (See § 59, page 6.) FINE.

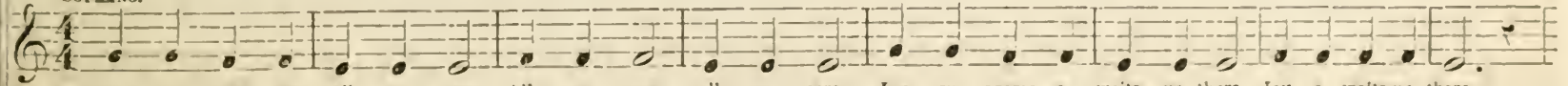


1. To the woodland come a - way, come a - way, come a - way, 'Tis the mer - ry, mer - ry May, 'Tis the mer - ry May.

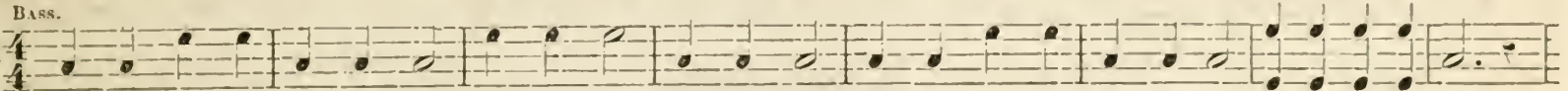


SOPRANO.

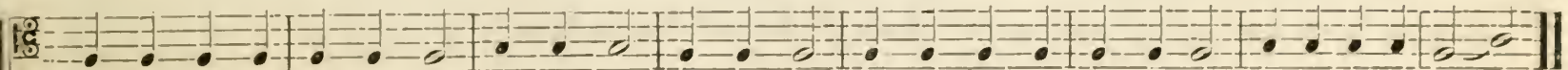
FINE.



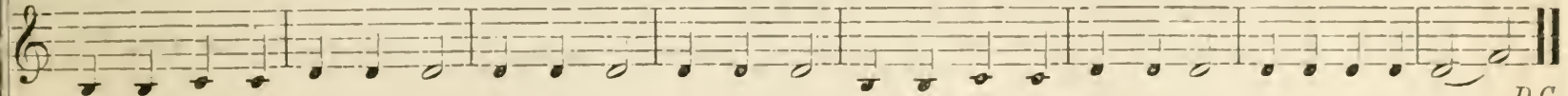
2. Leave be - hind us all our care, All our care, all our care, Joy su - preme a - waits us there, Joy a - waits us there.



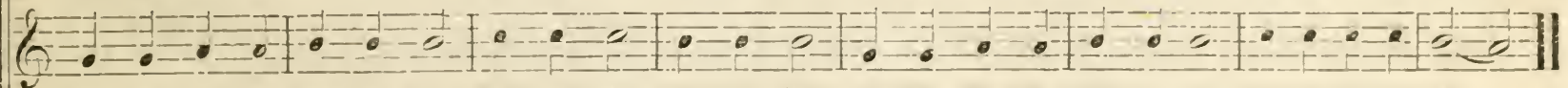
D.C.



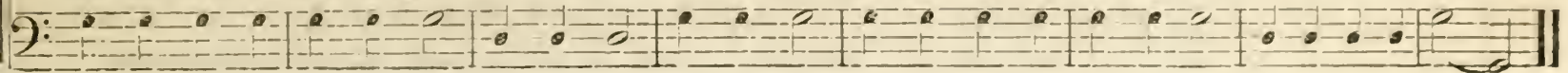
Search the dells for flow - ers gay, Flow - ers gay, flow - ers gay, Then we'll crown our Queen of May, Crown our Queen of May.



D.C.



Till! to - mor - row ne'er de - lay, Ne'er de - lay, ne'er de - lay, What we should en - joy to - day, should en - joy to - day.



## TRUE DIGNITY. May be used as a 7s Metre.

1. Hon- or gives us all true worth, Guides us sure-ly on this earth, Vig-or, strong and hon- est will Gain suc- cess and glo- ry still.

2. In- dus - try and fru - gal fare, Always bring en - durance rare; These, with friendship, peace and love, Are all earthly goods a - bove.

## HOPE EVER. May be used as a Common Metre.

FRANK FOREST.

Explain commencing and ending with a fractional part of a measure.

1. The night is moth - er of the day; The win - ter, of the spring, And ev - er close to old de - cay The greenest mosses cling.

2. Be - hind the cloud the star - light lurks, Thro' showers the sun-beams fall; For God, who lov - eth all His works, Has left His hope with all.



Explain eighth notes. (See § 14, page 3.)

1. Lib - er - ty I co - vet, Lib - er - ty of heart; Come, and to my bo - som Thy sweet peace im - part.

2. Thou shalt find a wel - come In our coun - try dear, And throughout our na - tion Thee we will re - vere.

3. All our peo - ple love thee, And o - bey thy call; Cheer - ful, for their homes and Coun - try would they fall.

Leave thy star - ry birth - place, And with us ap - pear; Ban - ish from our coun - try Base and sla - vish fear.

In the cheer - ful for - ests Thou shalt have a home, Tho' the leaf - y arch - es Ev - er free to roam.

Make us what we should be, Hon - est, free and wise; Then thou may'st dwell with us, And for - sake the skies.

Explain the eighth-note as a BEAT-NOTE.

1. The names both high and ho - ly, The names of oth - er days Have reached us thro' all a - ges, Il - lum'd by glo - ry's rays;

2. The sun. tho' far, has pow - er To nour - ish and to warm; And to their bright ex - am - ple Should all our hearts con - form.

3. Our ho - soms beat with pleasure, When we those names re - hearse; Then let us do them hon - or, To them be sung this verse.

The first system of the musical score consists of three staves. The top staff is a soprano line with a treble clef and a 4/8 time signature. The middle staff is an alto line with a treble clef and a 4/8 time signature. The bottom staff is a bass line with a bass clef and a 4/8 time signature. The music is written in 4/8 time, with eighth notes often grouped in pairs. The lyrics are written below each staff, aligned with the corresponding notes.

These names de - fy ob - liv - ion, And form a star - ry host, The pride of fu - ture na - tions, And their de - scend - ants' boast.

They fought and fell for free - dom, They ty - rant force with - stood; Their oath was nev - er bro - ken, Their sim - ple word held good.

Then let us vow sin - cere - ly, With heart, and mouth, and hand, To im - i - tate our Fathers, And love our own dear land.

The second system of the musical score continues the melody from the first system. It also consists of three staves (soprano, alto, and bass) in 4/8 time. The lyrics continue below the staves, maintaining the same alignment as the first system.





Explain sharp-four. See § 83, page 7. *Accidentals continue their significance throughout the measure in which they occur.\**

1. Up, a - way, Free and gay, Goes the hunt - er on his way; Ere the dawn Of the morn, He is up and gone.

2. Soar - ing high In the sky, Sings the lark so mer - ri - ly; While the horn, Wind - ing horn, Wakes the drow - sy morn.

3. Horse and hound Prance and bound, Woodlands ech - o bn - gle's sound: Ah! be - ware, Fox and hare, Lin - ger in your lair.

## CHORUS.

Tal - ly ho? Tal - ly ho For - ward, sportsman, quick or slow: Tan - ta - rah! Tan - ta - rah! Hear the bu - gles blow.

Tal - ly ho! Tal - ly ho! For - ward, sportsman, quick or slow: Tan - ta - rah! Tan - ta - rah! Hear the bu - gles blow.

\*The additional clause of this rule, namely—"and from measure to measure until cancelled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In all the works of the writer, whenever an accidental is required in the following measure it will be placed there.



# THE LINDEN TREE.

ORAZIO

29

Explain the dotted note, § 57, page 5, and the unison passage, § 62, page 6. *FINE.*

1. { A Lin-den tree is growing, Close by a mountain stream; }  
 { I've dream'd beneath its shadow Full many a pleasant dream; } The names I carved in childhood, Still in its bark are seen; *D. C.*  
*D. C.* And many a wither'd gar-land, Hangs 'mid its branch-es green.

# GENTLE SMILES.

FRANK FOREST.

Explain FLAT SEVEN. See § 91, page 7.

*FINE.*

1. { The sweet young flow'rs of ear-ly spring Are beau-ti-ful to me, }  
 { And bright the ma-ny stars that shine Up-on the calm, blue sea; } But gen-tle smiles and lov-ing hearts, And hands to clasp my own, *D. C.*  
*D. C.* Are bet-ter than the brightest flow'rs, Or stars that ev-er shone.

2. { The sun may warm the grass to life, The dew's the drooping flow'r, }  
 { And eyes grow bright and watch the light Of autumn's opening hour; } But gen-tle smiles of ten-der-ness, And smiles we know are true, *D. C.*  
*D. C.* Are warmer than the summer time, And brighter than the dew.

## O ROSE OF MAY-TIME.

W. R. PALMER.

1. O beau - ti - ful Rose of the May - time, Thou com - est to bright - en our play - time, And fra - grance by night or by  
 2. O tell me whence com - est thy light - ness, Whence com - est thy warmth and thy whiteness, From whence came thy fai - ry - like

3. What warm sum - mer suns and what thun - der, Im - part - ed un - to thee their won - der, What mould and what mols - ture from  
 4. What ban - ner or em - blem that quiv - ers On o - cean or swift - run - ning riv - ers, What star in the fir - ma - ment

1. O Rose..... of May-time, That bright - - - ens  
 2. Whence came..... thy light - ness, Thy warmth,..... thy  
 3. What suns..... what thun - der Gave thee ..... their  
 4. What flag..... that quiv - ers By ruu - - - ning

day - time, Thy won - der - ful blos - soms pro - vide. O beau - ti - ful Rose of the May - time, Thou com - est to brighten our  
 brightness, So soft, like a sheen - ful shower? O tell me whence com - est thy light - ness, Whence com - est thy warmth and thy

un - der, What skies and what clouds from a - bove? What warm sum - mer suns and what thun - der, Im - par - ted un - to thee their  
 shiv - ers, What bud that in u - ni - verse blows, What ban - ner or em - blem that quiv - ers On o - cean or swift - run - ning



play-time, By night..... or day-time, Dost fra-grance pro- vide. What verse could  
whiteness, Thy rud brightness, Thy sheen ful shower? What soft airs  
won- der, What moist un- der, What clouds..... a- bove? Un- til thy  
riv- ers, What star that shiv- ers, What bud..... that blows, Than thine is

play-time, And fra-grance by night or by day-time, Thy won- der- ful hlos-soms pro- vide. What po- et in verse could e'er  
whiteness, From whence came thy fair- y- like brightness, So soft like a sheen- ful shower? What heav- en- ly breez- es have

won- der, What mould and what moist- are from un- der, What skies and what clouds from a- bove? Un- til of thy del- i- cate  
riv- ers, What star in the fir- ma- ment shiv- ers, What bud that in u- ni- verse blows, What sap- phire, than thine is the

ren- der Though ne'er..... so..... ten- der, Thy sum- mer splendor, Thy scent ed pride.  
sped thee, What fresh..... fields..... bred thee, What rich..... dews fed thee, O beau- ti- ful flower?  
sweetness Of its..... com- plete- ness, Took earth..... to wit-ness, O flow- er of love?  
wear- er, Of beau- ty..... rar- er, More per- feet, fair- er, O mys- ti- cal Rose.

ren- der, With lan- guage, though nev- er so ten- der, The brightness of thy summer splendor, The breath of thy sweet-scented pride  
sped thee, What fresh fields e- lys- ian have bred thee, What dews rich and glorious have fed thee, O beau- ti- ful, beau- ti- ful flower.

sweet-ness Of beau- ty in all its com- plete- ness, Thou tak- est the earth for a wit-ness, O flow- er of beau- ty and love?  
wear- er, Of beau- ty more spen- did or rar- er, More per- feet, en- rap- tur- ing, fair- er, O mys- ti- cal, mys- ti- cal Rose.

Explain the Key of A minor, Harmonic form. See § 115, page 10.

1. { Wildly falls the night a-round me, } { Spirits un - re-buked, un - driv - en, }  
 Chains I cannot break have bound me, } { From before me dark - en Heaven; } Creeds be-wil-der, and the say-ing Un-felt prayer makes need of praying.

2. { Power that made the few loaves many, } { Power that said to Lazarus, "waken," }  
 Power that blest the wine at Ca - na, } { Leave, oh, leave me not for - sak - en, } Sick and hungry, and in pris-on, Save me, Cru-ci - fied and Risen!

## SEE THE SNOW.

Explain the Chromatic scale ascending. See § 96, page 7.

1. See the snow come and go, Whistling round and round, Fly - ing fast, flit - ting past, Flutt'ring to the ground.  
 Do, si, do, re, di, re, mi, re, mi, do, do, sol, fi, sol, la, si, la, Si, li, si, sol, mi.  
 fa, do.

2. Life is so, youth like snow Whirls and ed - dies past, Age comes on, creep we down, To the ground at last.



# G WE NOW CALL DO.

B. P. P. 33

Explain the Key of G. See § 99, page 8.

1. G we now call do, When F sharp we sound; "Pres - to change," and lo! One on G is found;

2. Do, do, si, la, sol, E, E, F sharp, G, Ah! how ve - ry droll; Fa is now on C;

3. Still the pitch of G Ev - er is the same, On - ly, as we see, G has changed her name;

One on G is found, One on G is found, One on G, One on G, One on G is found.

Fa is now on C, Fa is now on C, Fa on C, Fa on C, Fa is now on C.

G has changed her name, G has changed her name, Changed her name, yes, Changed her name, yes, G has changed her name.

*May be sung as a Soprano song, or Sop. & Alto duet, or Sop., Alto and Bass trio. If used as a quartet, the Tenor should be sung by a light, smooth voice.*

1. Pet is at the win - dow - pane, Watch - ing lit - tle drops of rain; Down the glass they pit - ter pat - ter; Darling wonders what's the matter;

2. Thoughtful - ly she lifts her eyes Up - ward to the dark - ened skies; Earnest - ly and long she gaz - es; Ve - ry sad her lit - tle face is;

3. "Do the an - gels," dar - ling said, "Cry be - cause they're put in bed? Are they sometimes ve - ry naughty, Just like—just like—lit - tle—Lottie?"

As she turns and ques - tions "Why, Mam - ma, do the an - gels cry?" "Mam - ma, mam - ma, Do the an - gels cry?"

As she turns and ques - tions "Why, Mam - ma, do the an - gels cry?" "Mam - ma, mam - ma, Do the an - gels cry?"

Thus the dar - ling ques - tions "Why, Mam - ma, do the an - gels cry?" "Mam - ma, mam - ma, Do the an - gels cry?"

\* The words, "just like—just like—little—Lottie" should be sung in a hesitating manner, regardless of exact time.



1. How sweet the an - swer Ech - o makes To mu - sic at night, To mu - sic at night, When roused by lute or

*cres.* *dim.*

2. Yet Love hath ech - oes tru - er far, And far more sweet, And far more sweet Than e'er be - neath the

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for the vocal melody, starting with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The lyrics '1. How sweet the an - swer Ech - o makes To mu - sic at night, To mu - sic at night, When roused by lute or' are written below the notes. The middle staff continues the melody with lyrics '2. Yet Love hath ech - oes tru - er far, And far more sweet, And far more sweet Than e'er be - neath the'. Above this staff, the dynamic markings 'cres.' and 'dim.' are placed. The bottom staff is a piano accompaniment, starting with a bass clef and the same key and time signatures. The lyrics for this part are 'horn she wakes, And far a - way o'er lawns and lakes Goes answering light, Goes answering light.'

horn she wakes, And far a - way o'er lawns and lakes Goes answering light, Goes answering light.

moon - light star, Of horn, or lute, or soft gul - tar The songs re - peat, The songs re - peat,

Detailed description: This block contains the second system of the musical score. It continues the three-staff format. The top staff has the lyrics 'horn she wakes, And far a - way o'er lawns and lakes Goes answering light, Goes answering light.' The middle staff has the lyrics 'moon - light star, Of horn, or lute, or soft gul - tar The songs re - peat, The songs re - peat,'. The bottom staff continues the piano accompaniment. The system concludes with a double bar line and repeat signs on all three staves.

## KATE AND I.

WORDS BY A TRUE KNIGHT.

*Fine.*MUSIC BY ORAZIO,  
D. C.

1. { Oh, if my Kate of - fend - ed me, And we had words to geth - er, }  
 D.C. To show her I would mas - ter be, I'd whip her with a feath - er; } If then, she, like a naughty girl, Would ty - ran - ny de - clare it,  
 I'd give my love a cross of pearl, And make her always bear it.

2. { If still she tried to sulk and sigh, And throw a - way her pos - ies, }  
 D.C. I'd catch my dar - ling on the sly, And smother her with ros - es. } But should she clinch her dimpled fists, Or con - tra - dict her betters,  
 I'd man - a - cle - her ti - ny wrists With dainty golden fet - ters.

3. { And if she dared her lips to pout, Like many pert young misses, }  
 D.C. To show her I would mas - ter be, I'd whip her with a feath - er. } Oh, if my Kate of - fend - ed me, And we had words to - gether,

## HARK! THE PEALING.

Explain the Key of E minor. See § 116, page 10.

FRANK FOREST.

1. Hark! the peal - ing, Soft - ly stealing, Eve - ning bell, Eve - ning bell; Sweetly ech - o, Sweetly ech - o, Gent - ly down the dell.

2. Welcome is the sil - v'ry mu - sic, Silv - 'ry bell; Sil - v'ry bell: Sweetly telling, gent - ly tell - ing Of the day's fare-well.

3. Day is sleeping, flow'rs are weeping Tears of dew, Pear - ly dew; Day's re - treating, Stars are keeping Watch the long night through.



# HARK! I HEAR THE ORGAN PEAL.

37

1. Hark! I hear the or-gan peal! Thro' the woods it seems to steal, O'er the waters soft and clear, Louder as our bark draws near!

2. Fainter now as on we glide, Comes the mu-sic o'er the tide; Darker shadows o'er us fall, Father! guard, O, guard us all.

Gon-do-lier, Oh rest a-while; Hark, from yon-der sainted isle, From the woods now dark and dim—Hark! it comes, the vesper hymn.

Hushed up-on the wind it steals, Hark, a-gain the or-gan peals! Still a-long the si-lent bay, Fainter till it dies a-way.

## SWEET BY AND BY.

Words by S. FILLMORE BENNETT.  
Music by J. P. WEBSTER.

1. There's a land that is fair-er than day,  
2. We shall sing on that beau-ti-ful shore,  
3. To our boun-ti-ful Fa-ther a-bove,

And by faith we can see it a-far,  
The me-lo-di-ous songs of the blest,  
We will of-fer the tri-bute of praise,

For the Fa-ther waits o-ver the  
And our spir-its shall sor-row no  
For the glo-ri-ous gift of his

1. way,  
2. more—  
3. love,

To pre-pare us a dwell-ing-place there.  
Not a sigh for the bless-ing of rest.  
And the bless-ings that hal-low our days!

In the sweet by and by, In the sweet by and by, We shall

In the sweet by and by, We shall

by and by, by and by, We shall

*In the repeat, gradually diminish from here to the end.*

meet on that beau-ti-ful shore by and by, In the sweet by and by, In the sweet by and by, We shall meet on that beau-ti-ful shore.

meet on that beau-ti-ful shore. In the sweet by and by, We shall meet on that beau-ti-ful shore.

by and by, by and by, by and by,



# GENTLE EVENING BENEATH.

39

Explain the Key of D. See § 101, page 8. Explain the Dynamic characters. See § 134, page 13.

1. Gent - ly eve - ning bend - eth O - ver vale and hill, Soft - ly peace de - scend - eth, And the world is still.  
*p* *cres.* *f* *dim.* *p* *cres.* *f* *dim.* *pp*

2. Save the woodbrook's gush - ing, All things si - lent rest! Hear its rest - less rush - ing On to o - cean's breast.

3. Rest - less thus life flow - eth, Striv - eth in my breast; God a - lone be - stow - eth Tran - quil eve - ning rest.

Words by MRS. EMILY HUNTINGTON MILLER.  
 QUARTET.

# SONG OF COLD WATER.

H. R. PALMER.

1. Where the dew is cool and sweet, In the din - gles hid - ing, And the brook on fal - ry feet Thro' the meadows glid - ing.

2. Not for me the ru - by wine In the gob - let gleam - ing, Death is in its huo di - vine, Sor - row in its beam - ing.

3. Not for me the drunkard's cap - Want and woe it bring - eth! Bit - ter tears have filled it up, Arguish from it springeth.

## SONG OF COLD WATER, Concluded.

## QUARTET or SEMI-CHORUS.

From the clear and spark - ling rill, Nec - tar free - ly flow - ing! Tra la, la, There my brim - ming cup I fill, Life and joy be - stow - ing!

From the clear and spark - ling rill, Nec - tar free - ly flow - ing! Tra la, la, There my brimming cup I fill, Life and joy be - stow - ing!

Detailed description: This block contains the first system of the musical score for the Quartet or Semi-Chorus. It consists of four staves. The top staff is in 12/8 time with a key signature of one sharp (F#). The melody is written in a soprano-like register. The second staff continues the melody in a slightly lower register. The third and fourth staves provide harmonic accompaniment in the same registers. The lyrics are written below the staves, aligned with the musical phrases.

## CHORUS.

Wa - ter, wa - ter, pure and bright! Fount of beau - ty and de - light, Wa - ter, wa - ter, pure and bright! Nectar free - ly flow - ing!

Wa - ter, wa - ter, pure and bright! Fount of beau - ty and de - light, Wa - ter, wa - ter, pure and bright! Nectar free - ly flow - ing!

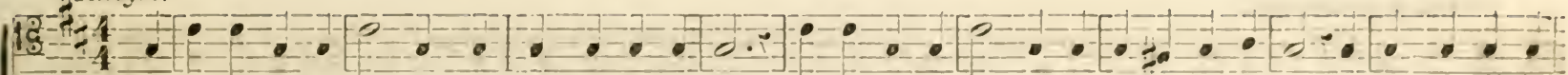
Detailed description: This block contains the second system of the musical score, which is the Chorus. It also consists of four staves in the same 12/8 time and one-sharp key signature. The melody is repeated from the previous system. The accompaniment is also repeated. The lyrics are repeated as well, with hyphens indicating syllables that span across measures.



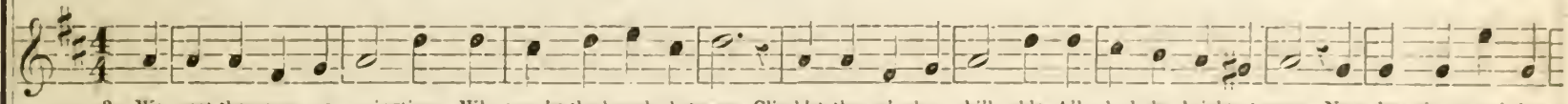
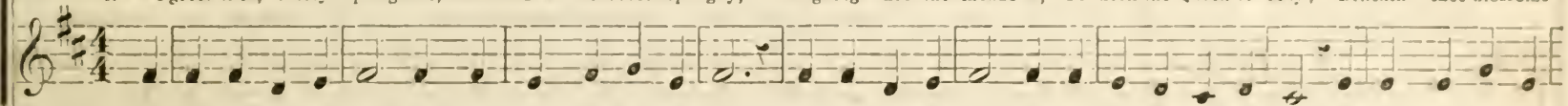
# THE MERRY SPRING-TIME.

41

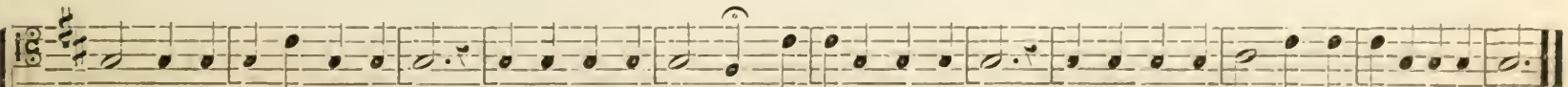
*Allegro.*



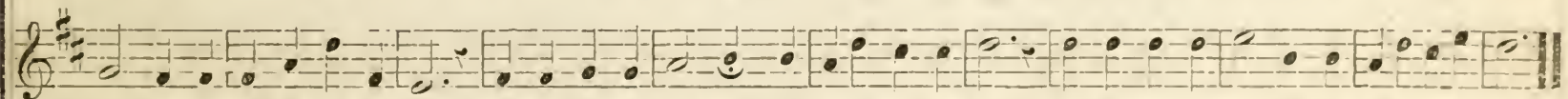
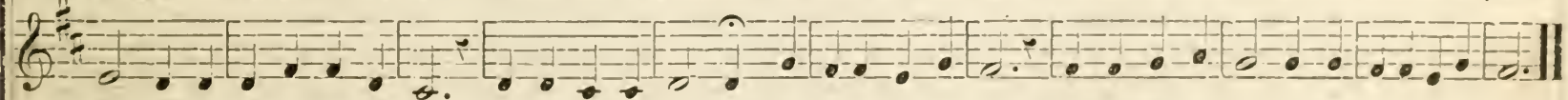
1. We greet thee, merry springtime, Who com'st with footsteps gay, Laughing thro' the meadows, To deck the Queen of May; Beneath thee blossoms



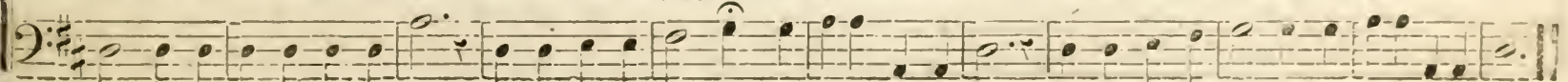
2. We greet thee, mer-ry springtime, Who peep'st the boughs between, Climb'st the sloping hill-side, All robed in brightest green; New beauties round thee




springing, Their fragrant pe-tals rear, Welcome, mer-ry springtime, The glory of the year, Welcome, mer-ry springtime, The glory of the year.



Ring-ing, With lav-ish, wan-ton haud. Welcome, mer-ry springtime, The glory of the land, Welcome, mer-ry springtime, The glory of the land.



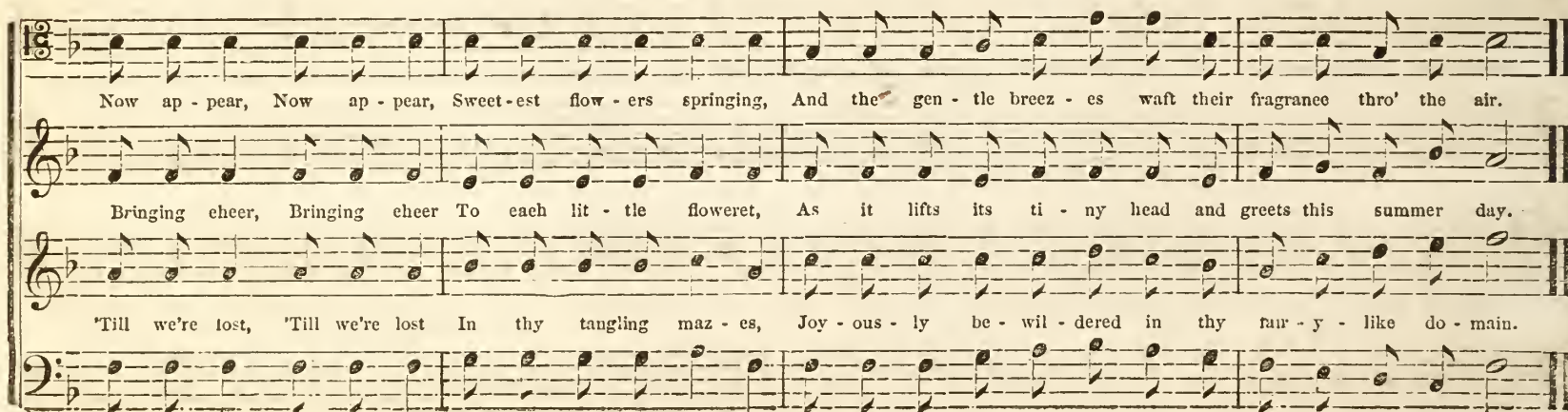
Explain the KEY of F. See § 106, page 9,



1. Sum - mer's here, Sum - mer's here, Hap - py birds are sing - ing, Loud and clear, Loud and clear, Free from ev - 'ry care.

2. Chat - ter on, Chat - ter on, Mer - ry lit - tle stream - let, Gush a - long, Gush a - long, on thy spark - ling way.

3. Wel - come here, Wel - come here, But - ter - cups and dai - ses, Far and near, Far and near, Dot - ting mead and plain.

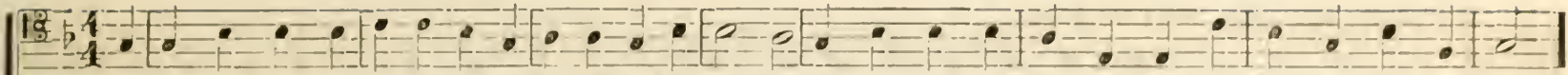


Now ap - pear, Now ap - pear, Sweet - est flow - ers springing, And the gen - tle breez - es waft their fragrance thro' the air.

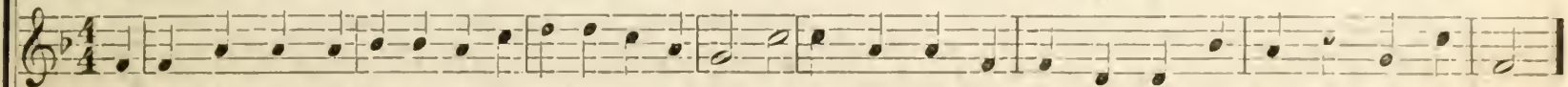
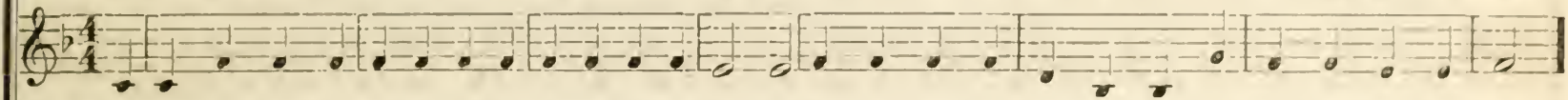
Bringing cheer, Bringing cheer To each lit - tle floweret, As it lifts its ti - ny head and greets this summer day.

'Till we're lost, 'Till we're lost In thy tangling maz - es, Joy - ous - ly be - wil - dered in thy fair - y - like do - main.

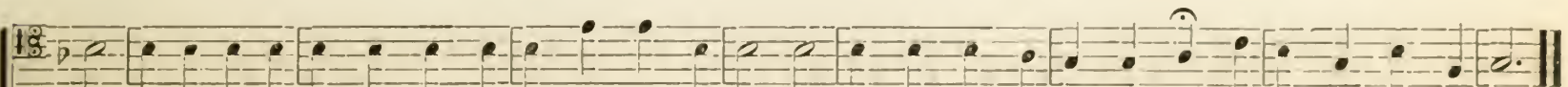
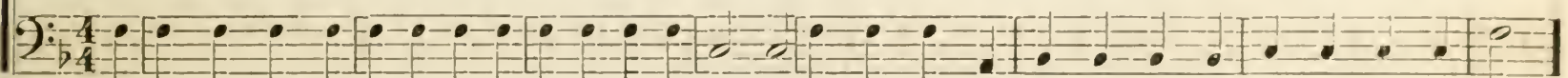




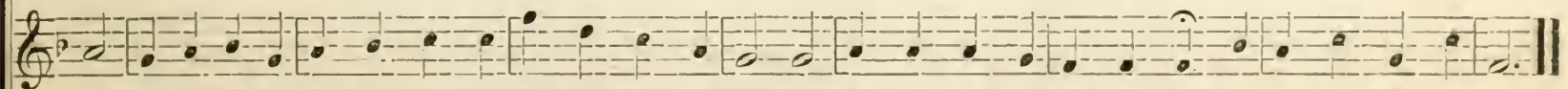
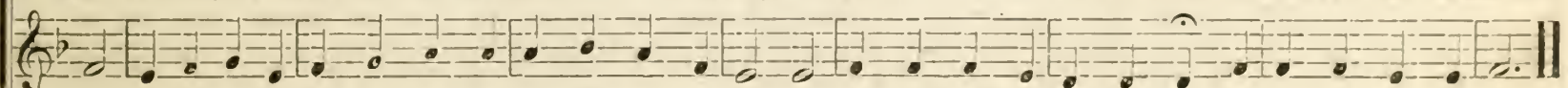
1. Should sombre clouds of sor-row rise, And shadows o'er us fling, And hopes that once have tak - en root, Lie in the ear - ly spring,



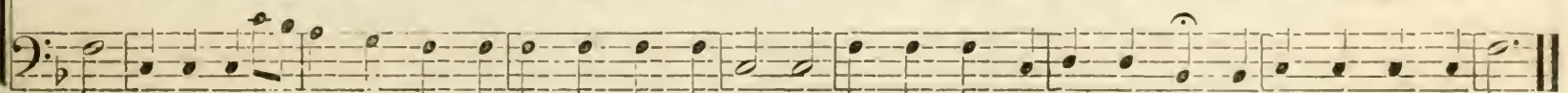
2. If life's path-way should seem to us, A dull and beat-en track, And all our deep and ho - ly love, By grief be driv - en back,



Should ev' - ry joy and bliss of life, Fade like the hues of even, We still have this sweet so - lace left, There's rest for all in heav'n.

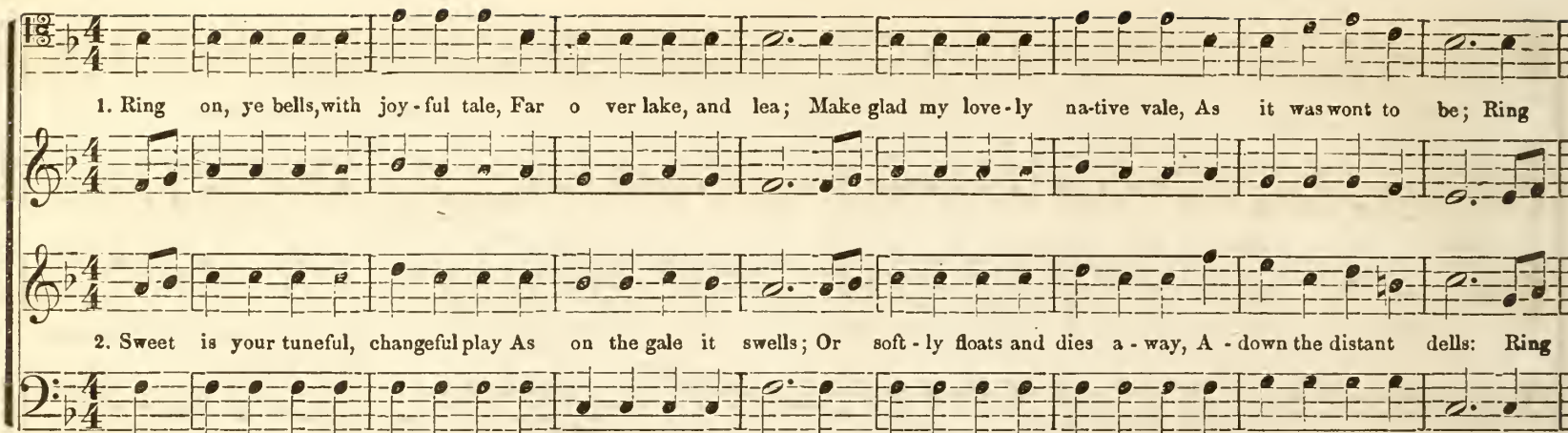


If we are like the wea-ried dove, O'er shoreless o - cean driv'n, O let us raise our eyes a - bove, There's rest for all in heav'n.



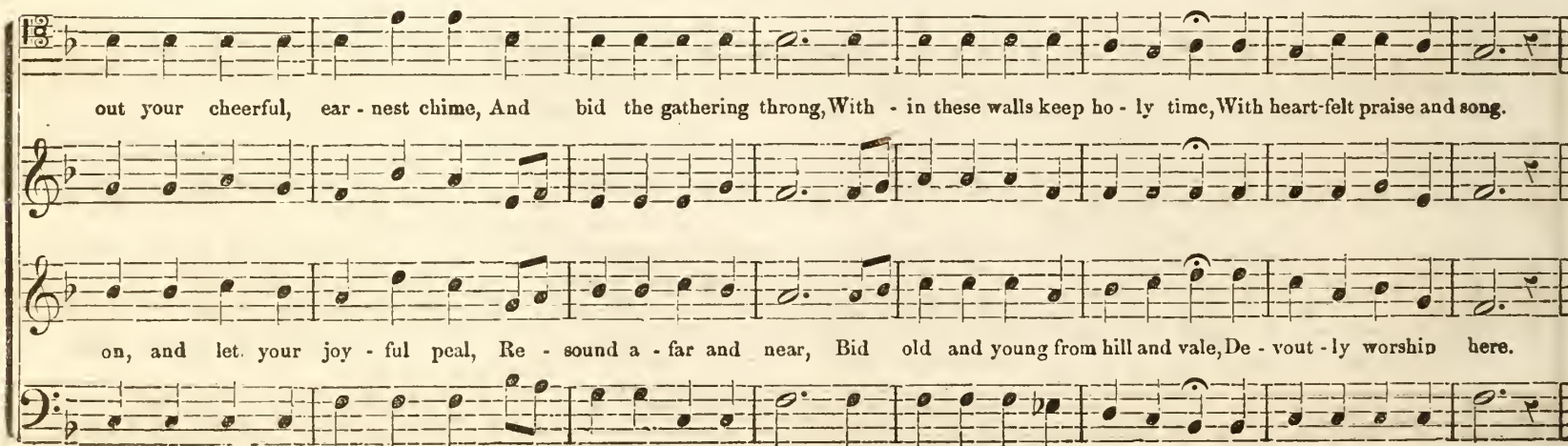
1. Ring on, ye bells, with joy-ful tale, Far o ver lake, and lea; Make glad my love-ly na-tive vale, As it was wont to be; Ring

2. Sweet is your tuneful, changeful play As on the gale it swells; Or soft-ly floats and dies a-way, A-down the distant dells: Ring



out your cheerful, ear-nest chime, And bid the gathering throng, With-in these walls keep ho-ly time, With heart-felt praise and song.

on, and let your joy-ful peal, Re-sound a-far and near, Bid old and young from hill and vale, De-vout-ly worship here.





# VILLAGE BELLS, Concluded.

45



Ring merry, merry bells, ring merry, merry bells, ring merry, merry bells, ring ye merry, merry, merry bells ring ye merry bells, ring merry, merry bells, ring ye joyful bells.

Ring on, Ring on, Ring on bells; Ring on, Ring on, Ring ye joyful bells.

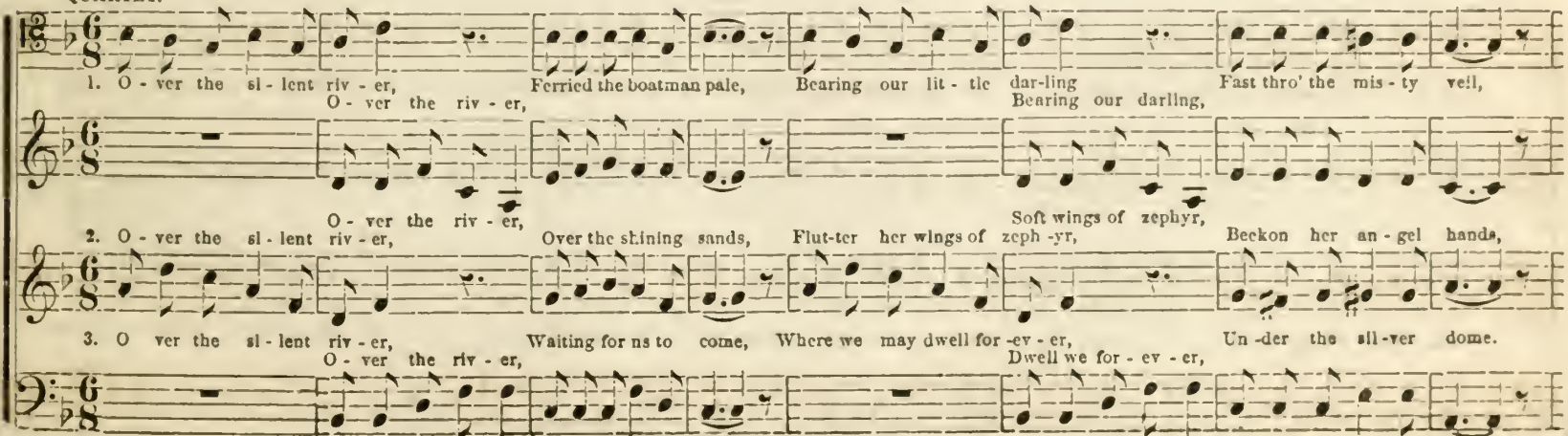
Ring merry, merry bells, ring merry, merry bells, ring merry, merry bells, ring ye merry, merry, merry bells, ring ye merry bells, ring merry, merry bells, ring ye joyful bells.

WORDS BY DEXTER SMITH.

## OVER THE SILENT RIVER.

E. N. CATLIN.

QUARTET.



1. O - ver the si - lent riv - er, Ferried the boatman pale, Bearing our lit - tle dar - ling, Fast thro' the mis - ty veil,  
O - ver the riv - er, Bearing our darling,

2. O - ver the si - lent riv - er, Over the shining sands, Flut - ter her wings of zeph - yr, Soft wings of zephyr, Beckon her an - gel hands,

3. O ver the si - lent riv - er, Waiting for us to come, Where we may dwell for - ev - er, Un - der the sil - ver dome.  
O - ver the riv - er, Dwell we for - ev - er,

## Over the Silent River, Concluded.

Touching the oars but light - ly, Hush'd as a fai - ry tread, In - to the gold - en cit - y, In - to the cit - y, Bear - ing the sa - cred dead.

An - gels have found our Nel - lie, Wand'ring from earth's cold home, Now from the fold of heav - en, Nev - er from heav - en, Nev - er a - gain to roam.

Soon shall we hear the boat - man, Com - ing to bear us o'er, — O - ver the si - lent riv - er, O - ver the riv - er, Un - to the gold - en shore.

## CHORUS.

O - ver the si - lent riv - er, In her bright an - gel home, Dwell - ing in joy for - ev - er, Dwell - ing for - ev - er, Waiting for us to come.

O - ver the si - lent riv - er, In her bright an - gel home, Dwell - ing by joy for - ev - er, Dwell - ing for - ev - er, Waiting for us to come.



# MY MOTHER'S VOICE.

FLORENCE LE CLAIRE.

47

Explain the Key of B flat. See § 107, page 9.

1. My moth - er's voice! I hear it now, I feel her hand up - on my brow, As when in heart-felt joy,

2. My moth - er's voice! It sounds as when She read to me of ho - ly men Who lived in days of old;

3. Tho' all a - round my heart be - side, The voice of friend - ship, love, had died, That voice would lin - ger there;

She raised her eve - ning hymn of praise, And sought for bless - ing on the days Of her loved boy, Of her loved boy.

And gaz - ing down-ward in my face, Each in - fant thought she seemed to trace; The tear-drop told, The tear-drop told.

As soft - ly pil - lowed on her breast, Its tones first lulled my in - fant rest, Or rose in prayer, Or rose in prayer.

THE TIME TO WALK.

ABENHEIM.

1. Walk! walk! walk at morn, While the dew-drops weep; Walk! walk! walk at morn, While the dew-drops weep; While the birds on ev-'ry tree,

2. Walk! walk! walk at noon, Where the breez-es blow; Walk! walk! walk at noon, Where the breezes blow; Where thro' for-ests' deepest shade,

3. Walk! walk! walk at eve, When the sun sets clear; Walk! walk! walk at eve, When the sun sets clear; When all sounds to mu-sic beat,

[illegible]



1 Tell me not in mournful num - bers, "Life is but an empty dream!" For the soul is dead that slumbers, And things are not what they seem.

2 Art is long and time is fleet - ing, And our hearts, tho' stout and brave, Still, like muffled drums are beating Funeral marches to the grave

3 Not en - joy - ment, and not sor - row, Is our destined end or way, But to act that each to-mor-row Finds us farther than to-day.

Life is re - al! life is earnest! And the grave is not its goal; "Dust thou art, to dust return - est," Was not spoken of the soul.

In the world's broad field of bat - tle, In the biv - ou - ac of life, Be not like dumb, driven cat - tle! Be a he-ro in the strife.

Let us, then, be up and do - ing, With a heart for a - ny fate; Still a - chiev - ing, still pursu - ing, Learn to labor and to wait.

## SONG OF THE SEASONS

L. V. EMERSON

1. There is mu - sic in the Spring, When its birds are on the wing; Summer's voices wake for me Na - ture's sweetest mel - o - dy.  
2. Sad - ly doth my heart re - call The low whis - per - ings of Fall; Winter, as he steals a - long, Hath for me a pleas - ant song.

3. Thus do Na - ture's voi - ces still All her joy - ous pla - ces fill; And her wild and thrill - ing strain Now is hush'd, now wakes a - gain.  
4. Thus for - ev - er may it be With her va - ried mel - o - dy; Hers for - ev - er be the power Thus to charm life's pass - ing hour.

The image displays a musical score for the song "Tra la la la la". It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics "Tra la la la la la la la" are written below the first two measures, and "Tra la la la la la la la la la" are written below the remaining measures. The second staff is an instrumental line in treble clef, also in one flat, with lyrics "Tra la la la la la la la la" centered under the third measure. The third staff is another instrumental line in treble clef, one flat, with lyrics "Tra la la la la la la la Tra la la la la la la la Tra la la la la la la la" spread across the measures. The bottom staff is an instrumental line in bass clef, one flat, with no lyrics. The music features a mix of eighth, quarter, and half notes, with some measures containing rests. The overall style is that of a vintage sheet music publication.



# LET IT PASS.

H. B. PALMER.

51

Explain the Key of E flat. See § 108, page 9.

1. Be not swift to take of-fence; Let it pass! An-ger is a foe to sense; Let it pass!

2. Ech-o not an an-gry word; Let it pass! Think how of-ten you have erred; Let it pass!

3. If for good you've ta-ken ill; Let it pass! Oh, be kind and gen-tle still; Let it pass!

The first system of the musical score consists of three staves. The top staff is a soprano line with a treble clef and a key signature of two flats (B-flat and E-flat). The middle staff is an alto line with a treble clef and a key signature of two flats. The bottom staff is a bass line with a bass clef and a key signature of two flats. The music is in 2/4 time. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff. The lyrics are: 1. Be not swift to take of-fence; Let it pass! An-ger is a foe to sense; Let it pass! 2. Ech-o not an an-gry word; Let it pass! Think how of-ten you have erred; Let it pass! 3. If for good you've ta-ken ill; Let it pass! Oh, be kind and gen-tle still; Let it pass!

Brood not dark-ly o'er a wrong Which will dis-appear ere long; Rath-er sing this cheery song, Let it pass! Let it pass!

Since our joys must pass a-way Like the dew-drops on the spray, Wherefore should our sorrows stay? Let them pass! Let them pass!

Time at last makes all things straight, Let us not re-sent, but wait, And our tri-umph will be great; Let it pass! Let it pass!

The second system of the musical score consists of three staves. The top staff is a soprano line with a treble clef and a key signature of two flats. The middle staff is an alto line with a treble clef and a key signature of two flats. The bottom staff is a bass line with a bass clef and a key signature of two flats. The music is in 2/4 time. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff. The lyrics are: Brood not dark-ly o'er a wrong Which will dis-appear ere long; Rath-er sing this cheery song, Let it pass! Let it pass! Since our joys must pass a-way Like the dew-drops on the spray, Wherefore should our sorrows stay? Let them pass! Let them pass! Time at last makes all things straight, Let us not re-sent, but wait, And our tri-umph will be great; Let it pass! Let it pass!

## GOOD NIGHT.

1. Good night! one song be - fore we part, Of pur - est friend - ship and de - light; May love flow sweet - ly

2. Good night, dear friends; may hap - py days Make ev - 'ry vis - ion fair and bright; And each one bathe in

from each heart; And each bid all good night, good night. good night,

gold - en rays, Where none will say good night, good night. Good night, dear friends, good night, good night, good



good night, good night, May love flow sweet - ly from each heart, And each bid all good night, good night.

night, dear friends, good night, good night, When each will bathe in gold - en rays, Where none will say good night, good night.

This musical score is for a four-part setting of 'Good Night'. It features a soprano line (treble clef, one sharp), an alto line (treble clef, one sharp), a tenor line (treble clef, one sharp), and a bass line (bass clef, one sharp). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'good night, good night, May love flow sweet - ly from each heart, And each bid all good night, good night.' and 'night, dear friends, good night, good night, When each will bathe in gold - en rays, Where none will say good night, good night.'

TIME IS SWIFT IN FLIGHT.

Explain the Key of E. See § 103, page 8.

1. Pluck the rose while now it blooms, Now 'tis fresh and bright; Wait not till the morrow comes, Time is swift in flight, Time is swift in flight.

2. Do thy deeds of kindness now, Ere to - morrow's light; What may chance thou canst not know, Time is swift in flight, Time is swift in flight.

3. Would'st thou true en - joyment find? Then do what is right; Ev - er bearing in thy mind: Time is swift in flight, Time is swift in flight.

This musical score is for a three-part setting of 'TIME IS SWIFT IN FLIGHT.' It features a soprano line (treble clef, three sharps), an alto line (treble clef, three sharps), and a bass line (bass clef, three sharps). The key signature is E major (three sharps). The time signature is 2/4. The lyrics are: '1. Pluck the rose while now it blooms, Now 'tis fresh and bright; Wait not till the morrow comes, Time is swift in flight, Time is swift in flight.' '2. Do thy deeds of kindness now, Ere to - morrow's light; What may chance thou canst not know, Time is swift in flight, Time is swift in flight.' '3. Would'st thou true en - joyment find? Then do what is right; Ev - er bearing in thy mind: Time is swift in flight, Time is swift in flight.'

## SONG OF THE NEW YEAR.

1. How swiftly o'er life's o - cean, Our fly - ing bark sweeps on; With stead - y, ceaseless mo - tion, An oth - er year has gone;

2. And now, as we're be - gin - ning An - oth - er fleeting year, Let us our sails be trim - ming, As on our course we steer;

The first system of the musical score for 'Song of the New Year'. It consists of four staves. The top staff is a soprano line in G major (three sharps) and 4/4 time, starting with a treble clef and a key signature of three sharps. The second staff is an alto line in G major, also in 4/4 time, starting with a treble clef and a key signature of three sharps. The third staff is a tenor line in G major, also in 4/4 time, starting with a treble clef and a key signature of three sharps. The fourth staff is a bass line in G major, also in 4/4 time, starting with a bass clef and a key signature of three sharps. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line of lyrics corresponding to the fourth staff.

We're ev - er for - ward go - ing, Year roll - ing af - ter year; Each wave is on - ward flow - ing, The hav - en draweth near.

We'll spread our chart be - fore us, Our Father's word our guide; And tho' rude storms sweep o'er us, We'll safe - ly stem the tide.

The second system of the musical score for 'Song of the New Year'. It consists of four staves. The top staff is a soprano line in G major (three sharps) and 4/4 time, starting with a treble clef and a key signature of three sharps. The second staff is an alto line in G major, also in 4/4 time, starting with a treble clef and a key signature of three sharps. The third staff is a tenor line in G major, also in 4/4 time, starting with a treble clef and a key signature of three sharps. The fourth staff is a bass line in G major, also in 4/4 time, starting with a bass clef and a key signature of three sharps. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line of lyrics corresponding to the fourth staff.



# THE COMING TIME.

FRANK FOREST.

55

Explain the key of A FLAT. See § 109, page 9. Explain D.S. See § 60, page 6.

*D.S.*

1. When men for - get their love of gold, And love their hon - or more; }  
 When truth's the on - ly cur - rent coin, And count - ed o'er and o'er; }  
 for the great - est good, their work From day to day is done; } When men love free - dom for its sake, For all as well as one, And

*D.S.*

2. When "Love thy God with all thy might, Thy neighbor as thy - self," }  
 Shall form the fi - bre of each mind, its ve - ry warp and woof, }  
 will the glorious e - ra come, When none shall fear to die. } When men throw self a - side, and live For some just pur - pose high - Then

## MINNIE BROWN.

WM. S. PITTS, M. D.

1. In a qui - et lit - tle town, lit - tle town, Nestling in a love - ly dell, love - ly dell, Lives my charm - ing Min - nie Brown, Minnie Brown,  
 2. Ev - 'ry day she trips a - long, trips a - long, 'Cross the pleas - ant vil - lage green, vil - lage green, On her lips a sil - v'ry song, silv - ry song,  
 3. Ev - 'ry one knows Minnie Brown, Minnie Brown, And to know her is to love, is to love, For she is as pure and fair, pure and fair,

## "Minnie Brown." Concluded.

## REFRAIN.

O, Minnie Brown, Sweet Minnie Brown,

Dar-ling lit-tle fai-ry belle.  
In her eye a sil-v'ry sheen.  
As the an-gel band a-bove.

O, Minnie, Dainty lit-tle dar-ling Min-nie, Sweet Min-nie, dear Minnie, Charming Minnie Brown.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains the vocal melody with lyrics. The middle staff is a bass clef with a key signature of two flats, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of two flats, featuring a more complex accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

Dain-ty dar-ling Min-nie Brown, None so sweet as Min-nie Brown.

Dain-ty lit-tle dar-ling Min-nie, None so sweet as Min-nie Brown fin-nie Brown.

The second system of the musical score continues the composition with three staves. The top staff (treble clef, two flats) carries the vocal melody. The middle staff (bass clef, two flats) provides harmonic support. The bottom staff (bass clef, two flats) continues the intricate accompaniment. The system ends with a double bar line.



# KEY OF A.

P. r. B.

Explain the KEY of A. See § 102, page 8.

F sharp, C sharp, G sharp, now We're in the key of A, sir, All the keys we well must learn If we would sing or play, sir.

F sharp, C sharp, G sharp, now We're in the key of A, sir, All the keys we well must learn If we would sing or play, sir.

SOP. AND ALTO.

Not a let - ter, not a sound, Not a note or rest, sir, But we know and do as well, Here now comes the test, sir.

BASS AND TENOR.

SOP. AND ALTO.

Down, left, right, up, beat, and sing, And with the notes be han - dy, Mind the rests and beat the time, Says Yan - kee Doodle Dan - dy.

BASS AND TENOR.

## WHITHER, LITTLE MAIDEN.\* Solo, with vocal accompaniment.

WORDS BY MRS. M. O. PAGE.

MRS. CLARA H. SCOTT.

Explain COMPOUND TRIPLE MEASURE. See § 23, page 4.

1. Whither now my lit - tle maid - en, Whither with your footsteps light, With your bas - ket at your el - bow, And your  
 2. "Far and near the laughing sun - shine Bids me welcome, bids me go, Go from out the sombre cot - tage, 'Cross the  
 3. Go, my dar ling, hap - py Dai - sy, Come a - gain with song and flow'rs, While you stay we sad - ly miss you, Count with

Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la,

Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la,

hat with berries bright? Dai - sy, with a gush of laughter, Light - ly tossed her pretty head, "Go - ing to the meadows  
 meadows so and so; All the lit - tle dots of cow - slips, Dozing in their grassy beds, Will awake when I'm a -  
 wea - ri - ness the hours. Happy be the homes, and ma - ny, Where such lov - ing spirits stay, As the one, who, 'cross the

Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la la, Going to the meadows  
 Will awake when I'm a -

Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la la, As the one who 'cross the

For prelude, play first four measures of melody, then repeat them *éva* higher, ending on A instead of C#.



# Whither Little Maiden. Concluded.

59

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is an alto clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves.

yel-low, Yel-low with the cow-slips tread. Go-ing to the meadows yellow, Yellow with the cowslips tread.

yel-low, Yel-low with the cow-slips tread. Go-ing to the meadows yellow, Yellow with the cow-slips tread.  
mong them, Nipping off their dain-ty heads. Will a-wake when I'm among them, Nipping off their dain-ty heads.

meadows, Go-eth forth this sum-mer day. As the one who, cross the meadows, Go-eth forth this sum-mer day.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is an alto clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves.

Tra la la la la, Tra la la la la la la la la la la, Tra la la la la la la la.

Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la.

Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la.

1. The light at home how bright it beams ..... When eve - - ning shades a-round us fall: And from the lat - tice far it gleams ..... To

love, and rest, and comfort all. When wea - ried with the toils of day, And strife for glo - ry, gold or fame, How

sweet to seek the qui - et way' .... Where lov - ing lips will hsp our name, A-round ..... the light at home, ..... A-round the light at home.

*rall.*

2 When thro' the dark and stormy night, The wayward wand'rer homeward flies,  
How cheering is that twinkling light, Which thro' the forest gloom he spies,  
It is the light of home, he feels That loving hearts will greet him there,  
And safely thro' his bosom steals, The joy and love that banish care, Around, &c.

3 The light at home how still and sweet It peeps from yonder cottage door,  
The weary laborer to greet, When the rough toils of day are o'er,  
Sad is the soul that does not know The blessings that the beams impart,  
The cheerful hopes and joys that flow, And lighten up the heaviest heart, Around &c.



# THE LIGHT AT HOME, Concluded.

61

## CHORUS.

The light at home, how bright it beams When eve - ning shades

The light at home, how bright it beams When eve - ning shades a - round us

The light at home, how bright it beams When eve - ning shades

Detailed description: This block contains the first system of the chorus. It features three staves: a soprano staff with a treble clef and a key signature of one sharp (F#), and two bass staves with a bass clef and a key signature of one sharp. The music is in 12/8 time. The lyrics are written below the staves, with some words spanning across measures. The first staff has a 'p' (piano) dynamic marking. The second staff has a 'p' marking. The third staff has a 'p' marking. The lyrics are: 'The light at home, how bright it beams When eve - ning shades' on the first line, 'The light at home, how bright it beams When eve - ning shades a - round us' on the second line, and 'The light at home, how bright it beams When eve - ning shades' on the third line.

a - round us fall, And from the lat - tice far it gleams, far it gleams, To love, and rest, and com - fort all....

fall, And from the lat - tice far it gleams, To love, and rest, and com - fort all....

a - round us fall, And from the lat - tice far it gleams, far it gleams, To love, and rest, and com - fort all....

Detailed description: This block contains the second system of the chorus. It features three staves: a soprano staff with a treble clef and a key signature of one sharp (F#), and two bass staves with a bass clef and a key signature of one sharp. The music is in 12/8 time. The lyrics are written below the staves, with some words spanning across measures. The first staff has a 'p' (piano) dynamic marking and a 'rall.' (rallentando) marking. The second staff has a 'p' marking and a 'rall.' marking. The third staff has a 'p' marking and a 'rall.' marking. The lyrics are: 'a - round us fall, And from the lat - tice far it gleams, far it gleams, To love, and rest, and com - fort all....' on the first line, 'fall, And from the lat - tice far it gleams, To love, and rest, and com - fort all....' on the second line, and 'a - round us fall, And from the lat - tice far it gleams, far it gleams, To love, and rest, and com - fort all....' on the third line.

## THE SCHOOL-HOUSE IN THE LANE.

Words by GEORGE COOPER.  
Music by EDWIN CHRISTIE.

1. Oh! childhood's days so sweet and fair, I dream of you to - day! A - gain I roam, as free as air, A - mid your scenes so gay!-----  
 2. But where are now the fa - ces bright, My comrades dear of old? Our mer - ry games of pure de-light? The tales of joy we told?-----  
 3. Oh! sweet the les - sons there we learned From teachers kind and true! And long my wear - y heart has yearn'd To meet those skies of blue!-----

1 I join in all your sports of glee, A happy child a - gain! And O, with glist'ning eyes I see The schoolhouse in the lane!  
 2 Our sweethearts too, of long a - go, We ne'er shall meet a - gain! I won - der if they now would know The schoolhouse in the lane!  
 3 For like a flow'r be - side the scene, 'Till life's dull, weary wane, Shall bloom in mem'ry, fresh and green, The schoolhouse in the lane!

*mf* Chorus. It stands be - side the mos - sy way, In mem'ry's dream a - gain! And still I bless it day by day, The school-house in the lane!  
 It stands be - side the mos - sy way, In mem'ry's dream a - gain! And still I bless it day by day, The school-house in the lane!



# STAR-LIGHT IS STREAMING.

63

*S*

1. 'Tis night, 'tis night, 'tis night, 'tis night! Star-light is stream-ing, Moonlight is beam-ing, Sweet birds are dream-ing,

2. 'Tis night, 'tis night, 'tis night, 'tis night! Eyes brightly shin-ing, Gay chap-lets twin-ing, Nev-er re-plin-ing,

*FINE.*

*D.S. S*

Hail, si-lent night! Still gay-ly danc-ing, In moon-light glanc-ing, Mu-sic en-tranc-ing Calls to de-light.

Joy-ous and free: Night creeps a-round us, Din shades have bound us; Still as they found us, Hap-py we'll be.

## IT WILL BE SUMMER TIME BY AND BY.

Words by J. L. BATES.  
Music by J. P. WEBSTER

1. Un - der the snow are the  
2. Pa - tience and toil are the  
3. Cru - el and cold is the

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

1 ros - es of June; Cold in our bo - soms the hopes of our youth; Gone are the  
2 need of to - day— Toil with-out rec-om - pense, pa - tience in vain; Dark - ness and  
3 judg - ment of man— Cru - el as win - ter, and cold as the snow; But by - and

1 wild - birds that war - - bled in tune; Mute are the lips that have pledged us their truth.  
2 ter - ror lie thick - - on our way; Our foot - steps keep time that with the an - gel of pain.  
3 - by will the deed and the plan Be judged by the mo - tive that li - eth be low.



# It will be Summer Time By and By, Continued,

65

*Unaccompanied.*

1. Wind of the win - ter night, how - ly as I. Wait we the dawn of the bright by and by..... Ros - es shall

2. Wind of the win - ter night, far in the sky, Watch for the day - star of dear by and by..... Parch'd lips shall

3. Wait of the win - ter wind, ech - o our cry, Pray for the dawn of the sweet by and by..... When hope shall

bloom a - gain; Sweet love will come a - gain: It will be summer-time by and by. Roses will bloom a - gain;

quaff a - gain; Sad souls shall laugh a - gain: Earth will be hap - pi - er by and by. By.....and

spring a - gain; When joy shall sing a - gain; Truth will be ver - i - fied by and by. Roses will bloom a - gain;

by - and - by, Sweet love will come a - gain, by - and - by, It will be sum-mer time, by - and - by.

by ..... by . . . . . and by ..... It will be sum-mer time, by - and by

by ..... by . . . . . and by ..... It will be sum-mer time, by - and by.

by - and by, Sweet love will come a - gain, by - and - by, It will be sum-mer time, by - and by.

## STRICTLY CONFIDENTIAL,

H. R. PALMER.

1st Voice.

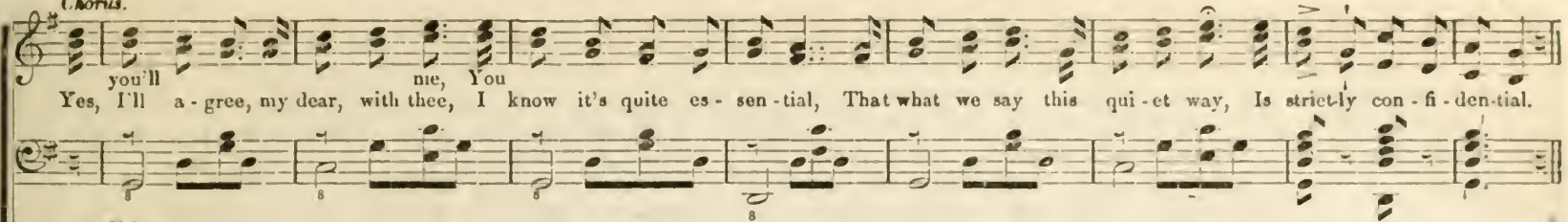
1. I've just dropp'd in, Miss Min - i - kin, Quite in a qui - et way, dear, To have a chat 'bout this and that, And hear what you've to say, dear. You'll  
 3. Now you shall hear a se - cret, dear, I feel quite sure he'll of - fer, I should not be surprised if he His heart and hand should prof - fer; You  
 5. For-give me, dear, you don't ap - pear, To un - der - stand me right - ly, It is to me he seems to be In - clined to act po - lite - ly; You

1 quite a - gree, my dear, with me, You know it's quite es - sen - tial— That what we say this qui - et way, Is strict - ly con - fi - den - tial.  
 3 know he's prov'd that he has moved In cl - es in - flu - en - tial; Mind, what we say this qui - et way, Is strict - ly con - fi - den - tial.  
 5 throw a - side your wounded pride, I prom - ise, dear, you then shall A brides - maid go, but this you know, Is strict - ly con - fi - den - tial.\*

\* Omit Chorus.

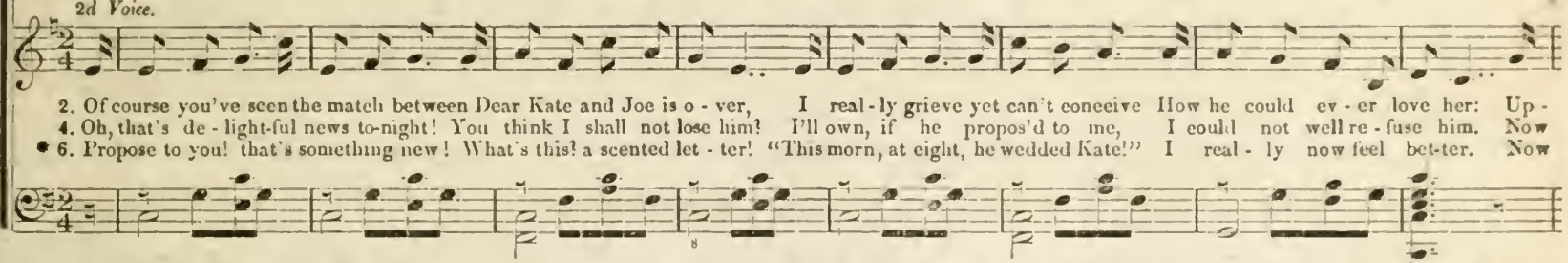


Chorus.

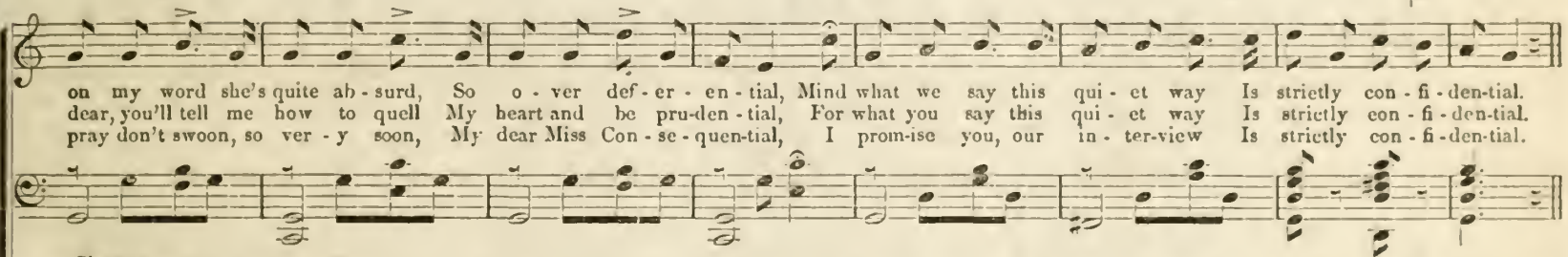


you'll  
Yes, I'll a-gree, my dear, with thee, I know it's quite es-sen-tial, That what we say this qui-et way, Is strict-ly con-fi-den-tial.

2d Voice.

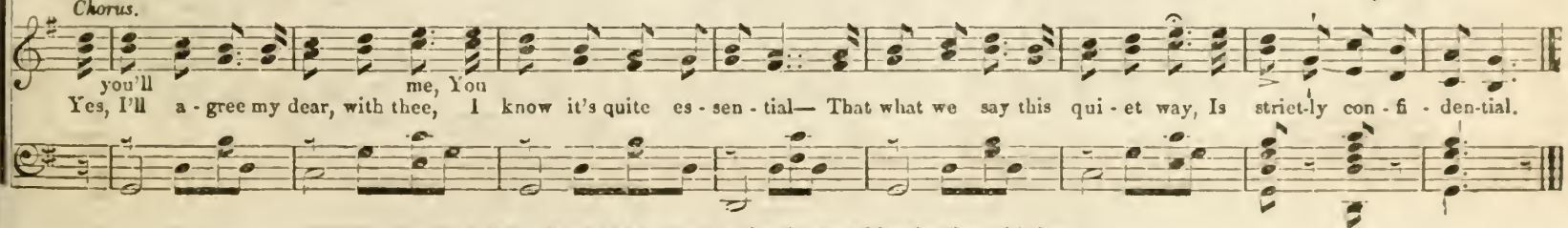


2. Of course you've seen the match between Dear Kate and Joe is o-ver, I real-ly grieve yet can't conceive How he could ev-er love her: Up-  
4. Oh, that's de-light-ful news to-night! You think I shall not lose him! I'll own, if he propos'd to me, I could not well re-fuse him. Now  
6. Propose to you! that's something new! What's this! a scented let-ter! "This morn, at eight, he wedded Kate!" I real-ly now feel bet-ter. Now



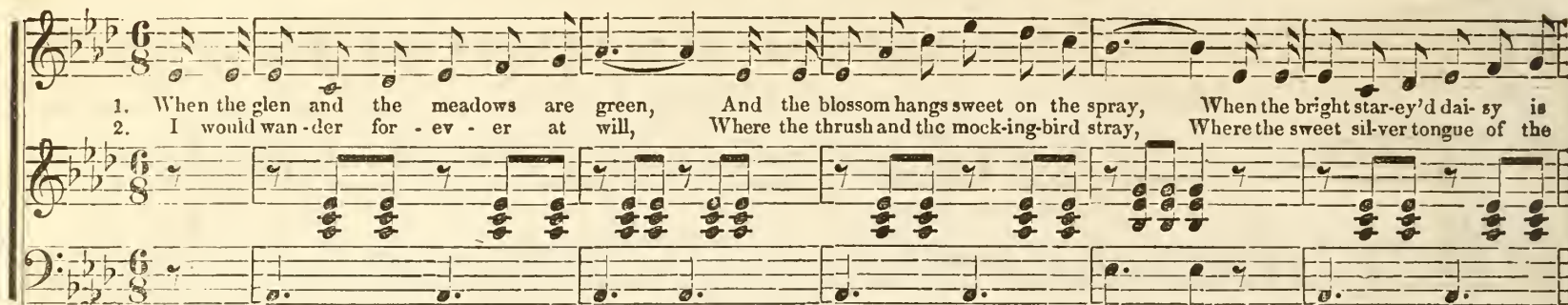
on my word she's quite ab-surd, So o-ver def-er-en-tial, Mind what we say this qui-et way Is strictly con-fi-den-tial.  
dear, you'll tell me how to quell My heart and be pru-den-tial, For what you say this qui-et way Is strictly con-fi-den-tial.  
pray don't swoon, so ver-y soon, My dear Miss Con-se-quen-tial, I prom-ise you, our in-ter-view Is strictly con-fi-den-tial.

Chorus.




you'll  
Yes, I'll a-gree my dear, with thee, I know it's quite es-sen-tial— That what we say this qui-et way, Is strict-ly con-fi-den-tial.

\* A letter should be handed to the singer, while she sings this line.



1. When the glen and the meadows are green, And the blossom hangs sweet on the spray, When the bright star-ey'd dai- sy is  
 2. I would wan- der for - ev - er at will, Where the thrush and the mock-ing-bird stray, Where the sweet sil-ver tongue of the



seen  
 rill Keeping watch o'er the fairies at play. Then a - way I would rove To the woodland and grove, Where the birds hold their concert of  
 Tells a tale of the past on its way; Where the wild humming bee And the whis-per-ing tree Weave a charm o'er the world-weary



song..... Where a thousand glad throats Send the soft, li - quid notes In a wild, thrill - ing cho-rus a - long.  
 soul..... And we hear, in a dream, Of the lil - ies that gleam Where the wa - ters of Par-a - dise roll.



# "Beautiful Songs of Spring." Concluded.

69

CHORUS.

Beautiful songs, Beautiful songs, Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,  
 Beautiful songs, Beautiful songs of the spring, *f* Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,  
 Beautiful songs of the spring, Beautiful songs of the spring, *f* Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,  
 Beautiful songs, Beautiful songs, Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,

*p rall. e dim.*  
 Hear the wild melody ring; Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.  
 Hear the wild melody ring; Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.  
 Beautiful songs of the spring, Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.  
 Beautiful songs of the spring, Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.

*f* Gai - ly singing, gai - ly dancing, Wel - come to our cho - sen Queen! See, she comes, our joys en - hancing, Ru - ler of this fes - tive scene!

*f* Gai - ly singing, gai - ly dancing, Wel - come to our cho - sen Queen! See, she comes, our joys en - hancing, Ru - ler of this fes - tive scene!

This system contains two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with notes indicating pitch and rhythm. The first staff has a '13' in a box at the beginning. The second staff has a '12' in a box at the beginning. Both staves have a '12' in a box at the end.

1st time.

*f* See, she comes, she comes, our joy en - han - cing, Ru - ler of this fes - tive, fes - tive scene! This fes - tive, fes - tive

*f* See, she comes, she comes, our joy en - han - cing, Ru - ler of this fes - tive, fes - tive scene! This fes - tive, fes - tive

This system contains two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with notes indicating pitch and rhythm. The first staff has a '12' in a box at the beginning. The second staff has a '12' in a box at the beginning. Both staves have a '12' in a box at the end.



"The May-Queen's Welcome." Contin ed.

71

scene! Gai - ly sing - ing, Welcome to our cho - sen Queen! Hur - rah! See, she comes, our joy en-

scene! Gai ly dancing, Hur - rah!

scene! Gai - ly sing - ing, Welcome to our cho - sen Queen! Hur - rah!

hanc - ing, Welcome to our Queen! She comes, our joy en-hanc - ing, Welcome to our Queen, Welcome, wel - come

See, she comes, our joy en-hanc - ing, Welcome to our Queen, Welcome, wel - come

See, she comes, our joy en - hanc - ing, comes, our joy en-hanc - ing, Welcome to our Queen, ff Welcome, wel - come

See, she comes, our joy en-hanc - ing,

# "The May-Queen's Welcome." Concluded.

to our Queen, Ru - ler of this fes - tive scene! this fes - tive scene! this fes - tive scene! this fes - tive scene! this fes - tive scene! this fes - tive scene.

POETRY BY FIDELIA.

## CLASS FAREWELL.

E. E. WHITEMORE.

SOLO. *Andante.*

1. An - oth - er year has rolled around, The dai - ly tasks are now complete; With anx - ious thoughts we've hailed the day, Whose  
2. We'll not for - get through ma - ny years, The heart - felt joys we here have known, How dear as class - mates true and kind, In  
3. To those who've wise - ly guid - ed us, And toward our fanits have been so kind, Who've filled our hearts with mor - al truth, And



# Class Farewell. Concluded.

73

*Duet.* *cres.* *Chorus M*

pleas - ant sunshine now we greet; But ere we part the ties that bind Our hearts, and bid e - motions swell, With love and grat - i -  
 hours of pleasant toll we've grown; Tho' oth - er fields a - wait us now, And storms a - rise for us to quell, Yet in our hearts we'll  
 with much knowledge stored the mind; We give all thanks that words con - vey, That grate - ful hearts can feel so well, And with the hope that

*Chorus.*

*rit.* *REFRAIN. (To be sung after the last stanza.)* *f*

tude combined, We'll say fare - well, a fond fare - well, A fond farewell, a fond farewell, A fond fare - well, A  
 of - ten say To classmates dear, farewell, farewell, Fare - well, a fond fare - well, A fond fare - well, A  
 God will bless, To teach - ers dear, farewell, farewell. A fond fare - well, fare - well, A fond fare - well, A

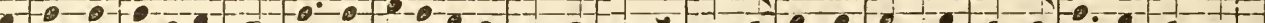
fond fare - well, Fare - well, fare - well, To all so dear, Farewell, fare - well, fare - well, fare - well.  
 fond fare - well, To all so dear, To all so dear, To all so dear Farewell, fare - well, fare - well, fare - well.  
 fond fare - well, Fare - well, fare - well To all To all so dear, Farewell, fare - well, fare - well, fare - well.

## THE ANGLERS.

ARR. BY. H. R. PALMER.


1st Voice.

1st Voice.



1. Anxious by the glid - ing stream, See the sur - dy anglers watch, Try - ing ev - 'ry wi - ly scheme The heedless fin - ny tribe to catch.  
2. Now the drizzling rains de - scend, And a shelt - 'ring tree they court, While with anxious looks they bend, The clouds and rain en - sure them sport.

2d Voice.



2d Voice.

(Spoken.)

(Spoken.)

Trying ev-'ry wi-ly scheme, The heedless fin-ny tribe to catch. *2d Voice.* Hush! Hush!  
While with anxious looks they bend, The clouds and rain en-sure them sport. *1st Voice.* I've a nibble, I've a nibble, Not a breath, *1st Voice.* Play it! Play it! still as death!  
*2d Voice.* It's a Pike! still as death!

(Spoken.)

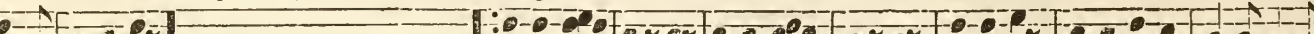
(Spoken.)

2d Voice. Pshaw, it's a weed! Zounds 'tis a weed! And now with patience on the shore, They clear their line and try once more. And thus they toil from  
1st Voice. Now we've got him sure! Yes, we are sure. But ere they get him to the shore He snaps their line! they're balked once more, And home they go, the

(Spoken.)

*Allegro.*

2d time rit.



morn to night, And then they get, *2d Voice.* Get what? *1st* A bite! Oh the joy of angling, Oh the joy of angling, Oh the joy, Oh the joy, the joy, the joy of ang - ling.  
 tale is told That they have caught, *1st Voice.* Caught what? *2d* A cold.



Words by J. C. J.  
*Allegro moderato.*

# MAY MORNING.

L. O. EMERSON.

75

*f* Come, *p* come, *f* Come, *p* come, Hark, how the merry warblers call! Forth to the woodland, one and all! Merry May! Merry May!

*f* Come, *p* come, *f* Come, *p* come, Hark, how the merry warblers call! Forth to the woodland, one and all! Merry May! Merry May!

*cres.* Merry May! Merry May! May is merry, when the morning dew is shining On the meadow, where the daisies all are seen.  
May is happy, when we blossoms fair are twining, For the ruler of the morn, our gentle

Merry May! Merry May! May is merry, when the morning dew is shining On the meadow, where the daisies all are seen.  
May is happy, when we blossoms fair are twining, For the ruler of the morn, our gentle

2d.

queen. Ah! there she comes, arrayed in smiles, Ah! there she comes, Ah! there she comes, arrayed in smiles, Ah! there she comes;

queen. Ah! there she comes, arrayed in smiles, Ah! there she comes, Ah! there she comes, arrayed in smiles, Ah! there she comes;

This block contains the musical notation for the second voice part. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system also has a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines.

Welcome, fair Queen! Has - ten, has - ten, haste a - way, Beauty all the scene pervades, and

Has - ten, has - ten, haste a - way, Beauty all the scene pervades, and

We! come, Haste we to the greenwood shade, all hail the hap - py day! Beauty all the scene pervades, and

This block contains the musical notation for the first voice part. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system also has a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines.



"May Morning." Continued.

77

*cres.* *1st.* *2d.* *Moderato.* SOPR. SOLO.

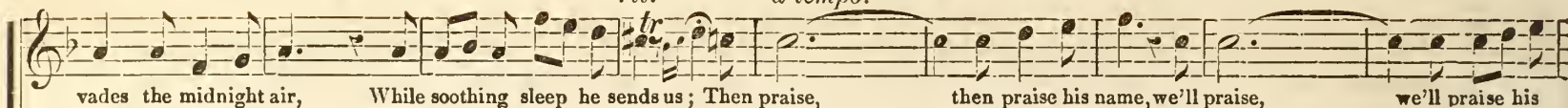
glo - rious is the May! is the May! For the love that all things made; fountains and flow'rs; green leaf - y

glo - rious is the May! is the May!

*cres.*

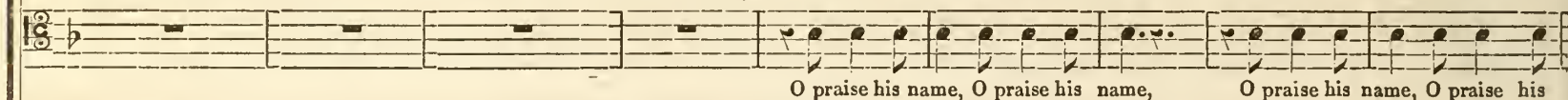
bow'rs; And spread for us this cool - ing shade, Offer we praise and hon - or due, By night our Fath - er's care, Per -

## "May Morning." Continued.

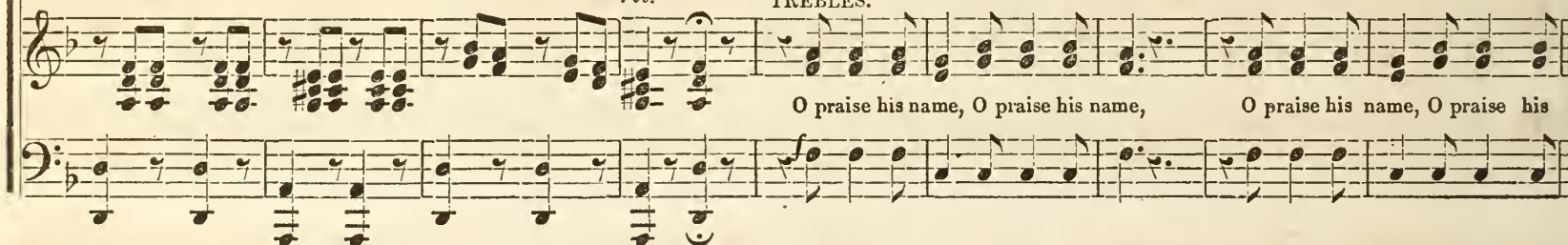
*rit. a tempo.*


vades the midnight air, While soothing sleep he sends us; Then praise, then praise his name, we'll praise, we'll praise his

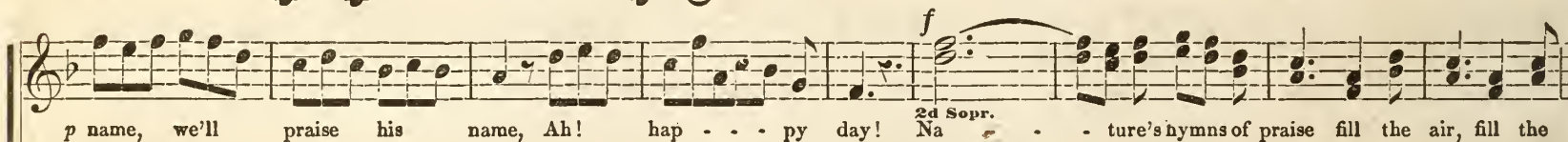
## CHORUS. TENOR.



O praise his name, O praise his name, O praise his name, O praise his

*rit.* TREBLES.


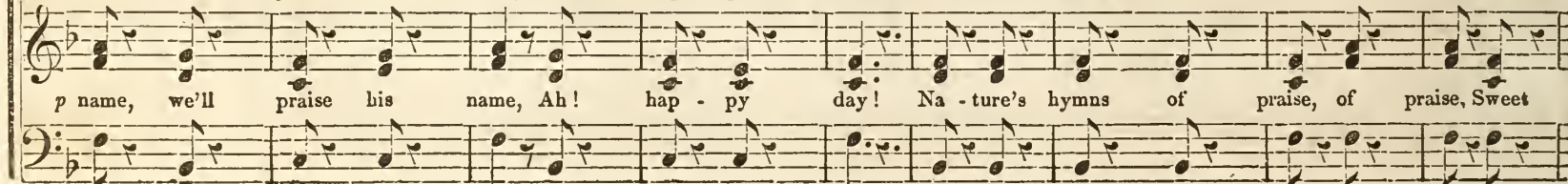
O praise his name, O praise his name, O praise his name, O praise his



*p* name, we'll praise his name, Ah! hap - - - py day! *f* Na - - - ture's hymns of praise fill the air, fill the



*p* name, we'll praise his name, Ah! hap - py day! Na - ture's hymns of praise, of praise, Sweet



*p* name, we'll praise his name, Ah! hap - py day! Na - ture's hymns of praise, of praise, Sweet



# MAY MORNING. Concluded.

9

air with sounds of pleas - ure, Sing..... we cheer - ful songs, for his good - ness, his name will we a - dore, His name a - -

sounds of pleas - ure, Sing we cheer - ful songs, Oh! sing, his name a - dore, His name a -

sounds of pleas - ure, Sing we cheer - ful songs, Oh! sing, his name a - dore, His name a -

His name a - dore,..... *cres.* His name a - dore..... *tr*

dore, His name a - dore, His name a - dore, a - dore, His name a - dore.....

dore, His name a - dore, His name a - dore, a - dore, His name a - dore, a - dore.

dore, His name a dore, His name a - dore, a - dore, His name a - dore.....

1. For - est ech - oes, How en - chant - ing, As they quick - ly an - swer to our mer - ry sing - ing, Let us hast - en To the

SOPRANO & ALTO.

2. For - est ech oes, Charm - ing ech - oes, How they mock us with their play - ful, witch - ing mu - sic, Hail! thou Spir - it Of the

## DUET OBLIGATO.\*

*Fine.*  
Tra la la la la la Tra la la la la la Tra la la la, Thro' the for - ests let us

wood - land, Gai - ly call, and list their glad re - ply. Come a - way, Come a - way, Thro the forests let us

*Fine.*  
wood - land, Come and an - swer to our mer - ry call. Come a - way, Come a - way, Thro' the for - ests let us

\* The small notes may be performed by a flute, violin, or a pure sweet voice.



## Forest Echoes. Continued

81

The image shows a page from a music book with three systems of music. The top system is a vocal melody in G major, 2/4 time, with lyrics: "glad-ly stray. Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Let us thro' the for-ests stray. Tra, la, la, la, la, la, Tra, la, la, la, la". The middle system is a piano accompaniment in G major, 2/4 time, with lyrics: "gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la, la". The bottom system is a piano accompaniment in G major, 2/4 time, with lyrics: "gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la, la".

glad-ly stray. Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Let us thro' the for-ests stray. Tra, la, la, la, la, la, Tra, la, la, la, la

gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la, la

gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la, la

la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, tra, la, la, la, la, la, tra, la, la, la, la, la,

Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la,

Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la,





# WHAT DELIGHT, WHAT JOY REBOUNDS.

FROM THE GERMAN. 83

1. What delight, what joy rebounds, From our mu-sic - la - den breasts, When the mer - ry glee resounds, When the mer - ry glee resounds;

2. What delight, what pleasure 'tis, When the hours re - turn to us, Bearing joys like ours to - day, Bearing joys like ours to - day;

3. What delight, unmarred by care, Sure - ly is their rightful share, Who with mu - sic ban-ish strife, Who with mu - sic ban-ish strife;

In the clear and bright sunshine, Thro' the wood and in the vale, Let it gai - ly ech - o round, Let it gai - ly ech - o

Youthful mirth, and joy - ful might, In your joys by day and night, Bend to mu - sic's pleasing sway, Bend to music's pleasing

Heart to heart and hand in hand, Let us be a mer ry band; Mu - sic is the soul of life, Mu - sic is the soul of

round. Tra la.

sway. Tra la.

life. Tra la.

## THE CHAPEL.

KREUTZER.

1st Tenor. *ff*

1. What beams so bright from yon - der hill, While the stars on high the heav'n's vault fill? What beams so bright from yon - der hill, While the

2d Tenor.

2. What heav'nly strains from the chap-el resound, In - spir-ing joy to the hearts thither bound? What heav'nly strains from the chapel resound, In -

1st Bass.

3. What silv-ry sounds are those we hear, With ech-oes bounding far and near? What silv-ry sounds are those we hear, With

2d Bass. *ff*

hear.....



# The Chapel. Concluded.

85

stars on high the heav'n's vault fill? It gleams from the house of God a - far, In - vit - ing the pil - grim to eve-ning prayer, It  
spir - ing joy to the hearts thith - er bound? It is the brotherhood tend-ing nigh, To soft - en the hearts for the Lord on high,  
ech - oes bound - ing far and near? It is the bell on yon-der tower, That tells all a-round 'tis the ves-per hour,

*pp* *cres.* *dim.*

gleams from the house of God a - far, In - vit - ing the pil - grim to eve - ning prayer, In - vit - ing the pil - grim to eve - ning prayer.  
It is the brotherhood tend - ing nigh, To soft - en the hearts for the Lord on high, To soft - en the hearts for the Lord on high.  
It is the bell on yon - der tower, That tells all around 'tis the ves-per hour, That tells all a-round 'tis the ves - per hour.

*pp* *cres.* *dim.*

## MEMORIES OF CHILDHOOD.

From Meyerbeer's opera or the Huguenots.  
Words and arrangement by H. R. PALMER.

SOPRANO SOLO OBLIGATO.

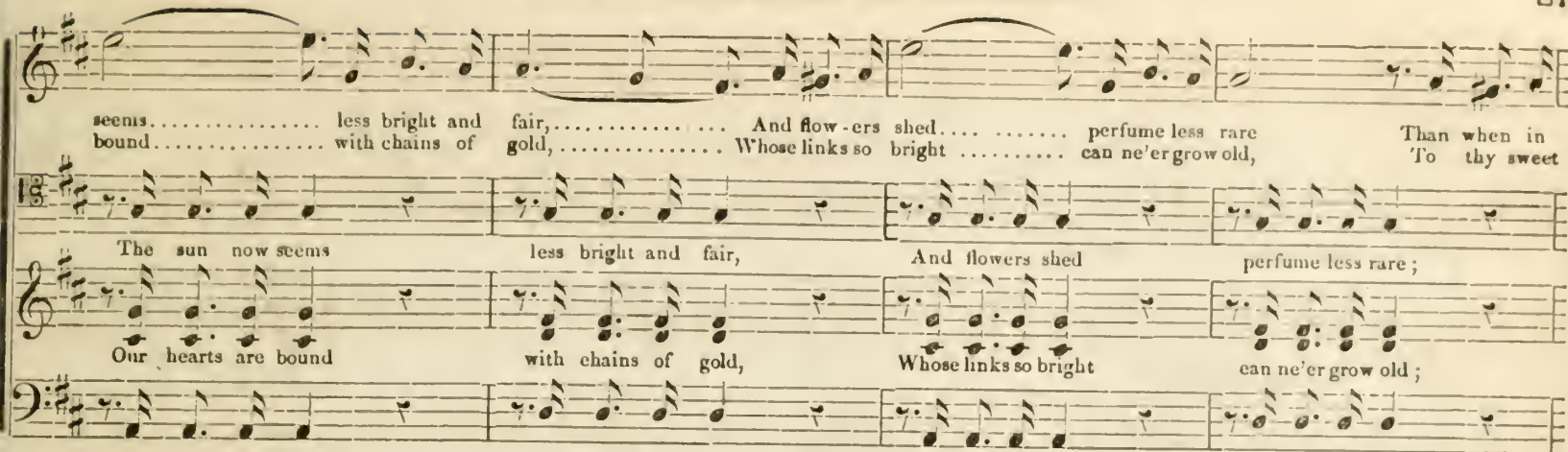
1. I love to roam..... thro' for-est bow'rs,..... Or sit with-in..... the qui-et shade..... And muse up  
2. O hap-py time..... of child-ish glee,..... Thou dost a-lone..... in mem'ry live;..... Thy brightness

1. I love to roam thro' for-est bow'rs, Or sit with-in the qui-et shade,  
2. O hap-py time of child-ish glee, Thon dost a-lone in mem'ry live.

- on..... the by-gone hours..... When we as art- less children played. The sun now  
oft..... comes back to me,..... And yields a joy..... nought else can give. Our hearts are

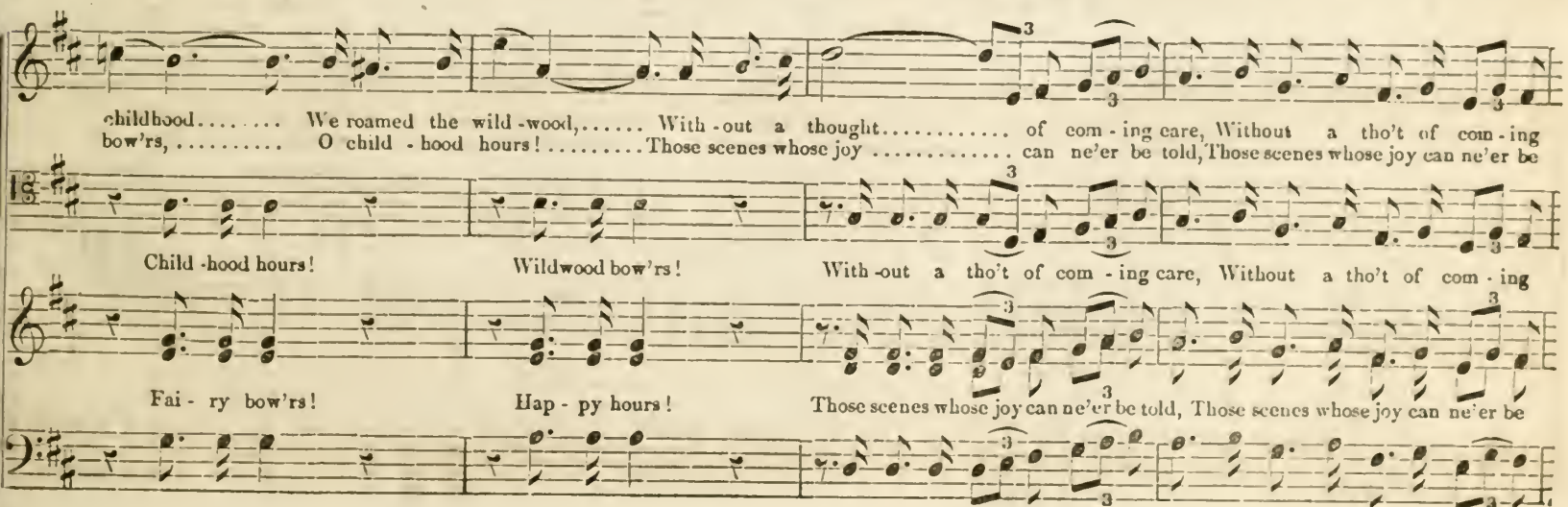
And muse up-on the by-gone hours, When we as art-less children, art-less children played.  
Thy bright-ness oft comes back to me, And yields a joy nought else can give, nought else can give.





seems..... less bright and fair,..... And flow-ers shed..... perfume less rare  
 bound..... with chains of gold,..... Whose links so bright ..... can ne'er grow old, Than when in  
 To thy sweet

The sun now seems less bright and fair, And flowers shed perfume less rare;  
 Our hearts are bound with chains of gold, Whose links so bright can ne'er grow old;



childhood..... We roamed the wild-wood,..... With-out a thought..... of com-ing care, Without a tho't of com-ing  
 bow'rs,..... O child-hood hours!..... Those scenes whose joy ..... can ne'er be told, Those scenes whose joy can ne'er be

Child-hood hours! Wildwood bow'rs! With-out a tho't of com-ing care, Without a tho't of com-ing  
 Fai-ry bow'rs! Hap-py hours! Those scenes whose joy can ne'er be told, Those scenes whose joy can ne'er be

care..... I love to roam..... thro' for - est bow'rs,..... Or sit with - in..... the qui - et  
told..... O hap - py time..... of child - ish glee,..... Thou dost a - lone ..... in mem - 'ry

care. *Soprano and Alto sing with Solo.*

told. *Bass sing with Tenor.*

shade,..... And muse up - on..... the by - gone hours,..... When we as art - - less chil - dren played.  
live,..... Thy brightness oft ..... comes back to me,..... And yields a joy..... nought else can give.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The piano accompaniment consists of chords and arpeggiated figures. The score is divided into two systems, each with four staves. The lyrics are written below the vocal staves, with some words appearing in italics. The piece concludes with a final chord in the piano part.



# LOVELY NIGHT

F. H. CHWATAL.

89

May be transposed to G, and used as a male chorus.

1st TENOR.

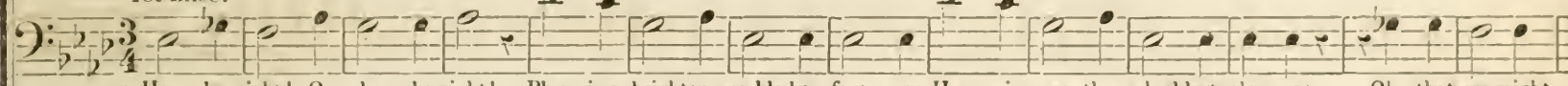


*p* Love - ly night! O love - ly night! Spreading o - ver hill and meadow, Soft and slow thy ha - zy shadow; Soon our wearied

2d TENOR.

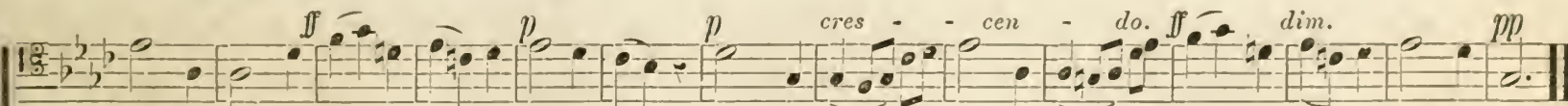


1st BASS.

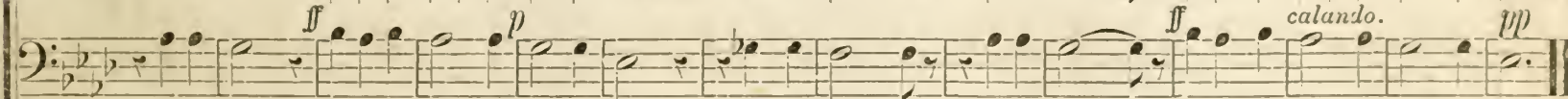
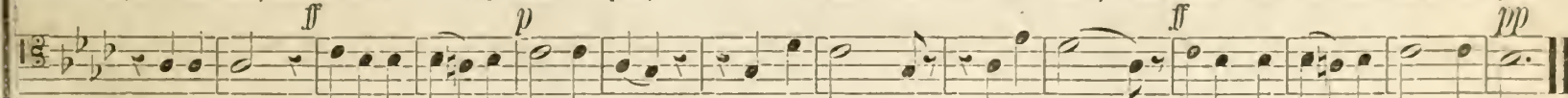


*p* Ho - ly night! O ho - ly night! Plac - ing brighter worlds be - fore us; Hap - pi - ness thou sheddest o'er us: Oh that we might

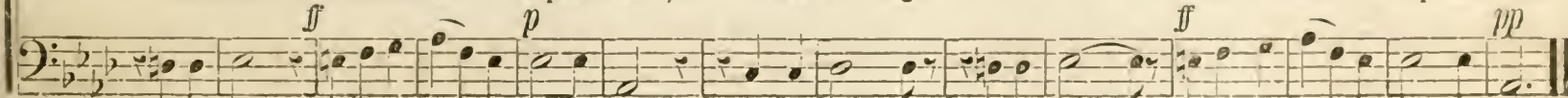
2d BASS.



eye - lids close, And slumber in thy blest re - pose, Soon our wear - ied eye - lids close, And slum - ber in thy blest re - pose.



ne'er re - turn To this dull earth to weep and mourn, Oh that we might ne'er re - turn To this dull earth to weep and mourn.



## WE ROAM THROUGH FOREST SHADES.

FROM THE GERMAN.

LIVELY.  
Soprano Solo.

1. We roam thro' for-est shades, We elamber o'er the mount, We come thro' summer glades, To rest beside the fount.  
 2. The rays of sun-set gild The lakelet's glass-y breast, The pur-ple air is still'd, All things in-vite to rest.  
 3. On glancing, gorgeous wings, The swallows sweeping glide; Each bright bird sweetly sings, This gen-tle e-ven-tide.  
 4. All day, up-on the hills, We've chased the chamois far; But deep-er joy now thrills, Be-neath the evening star.

Accomp.

Boldly we roam, all day the moun-tain, Fearless we wander where the glaciers shine; Joyous, at eve we seek the foun-tain,

*mf* *p*

Boldly we roam, all day the moun-tain, Fearless we wander where the glaciers shine; Joyous, at eve we seek the foun-tain,



# We Roam through Forest Shades. Concluded.

91

Friends of the val - ley, There with you to re - cline. la

*f*

Friends of the val - ley, There with you to re - cline. la

This system contains the first two systems of music. The first system is for the vocal part, featuring a melody in G major (one sharp) and 12/8 time. The lyrics are 'Friends of the val - ley, There with you to re - cline. la'. The second system is for the piano accompaniment, starting with a forte (*f*) dynamic. It features a similar melody in the right hand and a more active bass line in the left hand. The lyrics are 'Friends of the val - ley, There with you to re - cline. la'.

la la.

la la.

This system contains the third and fourth systems of music. The third system is for the vocal part, continuing the melody from the first system. The lyrics are 'la la.'. The fourth system is for the piano accompaniment, continuing the melody from the second system. The lyrics are 'la la.'. Both systems end with a double bar line.

## THE CURFEW.

Words by LONGFELLOW.  
Music by T. ANDERTON.

*mf* *p* *cres - - cen - do.* *f*

Sol - emn-ly, mournful-ly, dealing its dole, The Cur - few bell is be - ginning to toll, Cov - er the embers and put ont the light;

*mf* *p* *cres - - cen - do.* *f*

Sol - emn-ly, mournful-ly, dealing its dole, The Cur - few bell is be - ginning to toll, Cov - er the embers and pnt ont the light;

*f* *p* *mp*

Toil comes with the morning and rest with the night, Dark grow the windows and quenched is the fire; Sonnd fades in - to

*f* *p* *mp*

Toil comes with the morning and rest with the night, Dark grow the windows and quenched is the fire; Sound fades in - to



# "The Curfew." Continued.

93

*mf* *rit.* *mf*

si - lence, all footsteps re - tire, No voice in the chambers, no sound in the hall! Sleep and ob - liv - i - on reign o - ver all! The

*mf* *rit.* *mf*

si - lence, all footsteps re - tire, No voice in the chambers, no sound in the hall! Sleep and ob - liv - i - on reign o - ver all! The

*mf* *p* *cres - - cen - do.* *f*

book is com - plet - ed and clos'd like the day ; And the hand that has written it lays it away. Dim grow its fancies, for - got - ten they lie ; Like

*mf* *p* *cres - - cen - do.* *f*

book is com - plet - ed and clos'd like the day ; And the hand that has written it lays it away. Dim grow its fancies, for - got - ten they lie ; Like

## "The Curfew." Concluded.

*f* *p* *pp*

coals in the ash-es they dark-en and die, Song sinks in-to si-lence, the sto-ry is told, The win-dows are

*f* *p* *pp*

coals in the ash-es they dark-en and die, Song sinks in-to si-lence, the sto-ry is told, The win-dows are

*mf* *rit.*

dark, and the hearth-stone is cold; Dark-er and dark-er the black shadows fall; Sleep and ob-liv-i-on reign o-ver all!

*mf* *rit.*

dark, and the hearth-stone is cold; Dark-er and dark-er the black shadows fall; Sleep and ob-liv-i-on reign o-ver all!



# O NATIVE LAND, PEACE BE TO THEE! A National Hymn.

95

From "Festival Cantata," by permission.

Words and Music by EUGENE THAYER.

1. O na - tive land, dear na - tive land, Than all the world more dear to me! I love thy name, Thou


2. O love of man! Send grace, O God, That men to men may faith-ful prove, And love the truth, main-

3. O love of God! Most dear of all! De - scend and bless our earth - ly home; Give strength, give lib - er-

Free - man's Home, 'Thou hope of man—Peace be to thee! O na - tive land, Peace be to thee!

- tain the Right, In our dear land, the land we love! O na - tive land, Peace be to thee!

- ty and peace Through - out the a - ges yet to come! O na - tive land, Peace be to thee!

NOTE.—Verse 1. Chorus and Organ. Verse 2. Chorus, (Unaccompanied.) Verse 3. Chorus, (In Unison) Organ and Orchestra. Organ prelude first line to  After first and second verses, last two measures for organ interludes.

## "GOOD NIGHT, GOOD NIGHT, BELOVED!"

WORDS BY LONGFELLOW.

CIRO PINSUTI.

*pp Andante cantabile.* *cres.* *f* *p* *sf* *pp*

Good night, good night, be - lov - ed! I come to watch o'er thee! Good night, good night be - lov - ed! I come to watch o'er thee! I

*pp* *cres.* *f* *p* *sf* *pp*

Good night, good night, be - lov - ed! I come to watch o'er thee! Good night, good night be - lov - ed! I come to watch o'er thee! I

The first system of the musical score consists of three staves. The top staff is for the piano accompaniment, starting with a piano (pp) dynamic and an Andante cantabile tempo. It features a melody with various dynamics including crescendo (cres.), forte (f), piano (p), sforzando (sf), and pianissimo (pp). The middle staff is the vocal line, with lyrics in English. The bottom staff is a bass line, also with lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

*un poco ritenuto.* *cres.* *f* *f forzando.* *ff*

come to watch o'er thee. To be near thee, a - lone is peace for me; To be near thee, a -

*un poco ritenuto.* *f risoluto.* *cres.* *f* *rinforzando.*

come to watch o'er thee. To be near thee, to be near thee, a - lone is peace for me. To be near thee, to be near thee, a -

The second system of the musical score continues the composition. It features three staves. The piano accompaniment (top staff) includes markings for 'un poco ritenuto' (slowed down a little), 'f forzando' (forte, forced), and 'ff' (fortissimo). The vocal line (middle staff) has lyrics and dynamics like 'f risoluto' (forte, resolutely) and 'rinforzando' (reinforcing). The bottom staff is a bass line. The key signature and time signature remain the same as the first system.



"Good Night, Good Night, Beloved." Continued.

97

lone is peace for me! Good night, be - lov - ed! I come to watch o'er thee! Good night, good night, be - lov - ed! I

lone is peace for me! Good night, be - lov - ed! I come to watch o'er thee! Good night, good night, be - lov - ed! I

lone is peace for me! Good night. good night,

*13* *p* *p* *p rall.* *mp primo tempo.* *cres.*

come to watch o'er thee! Good night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!

come to watch o'er thee! Good night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!

*cres.* *p* *sf* *mp un poco ritenuto.*

## "Good Night, Good Night, Beloved." Continued.

*a tempo* *pp*

Thine eyes are stars of morning, Thy lips are crimson flowers; Thy lips are crimson flowers. Good night, be-  
Good night, be-

*a tempo. dolce con grazia.* *pp*

Thine eyes are stars of morning, Thy lips are crimson flowers; Thy lips are crimson flowers. Good night, be-

*p*

Are crimson flowers; Thine eyes are stars of morning, Thy lips are crimson flowers.

*rall.* *p*

loved, The weary hours, While I count the weary hours. Good night, good night, be - lov - ed! I come to watch o'er thee! Good

*rall.* *molto ritenuto.* *pp primo tempo.*

loved, The weary hours, While I count the weary hours. Good night, good night, be - lov - ed! I come to watch o'er thee! Good

*p*

While I count the weary hours, While I count the weary hours.



# GOOD NIGHT, GOOD NIGHT, BELOVED! Concluded.

99

night, good night, be - lov - ed! I come to watch o'er thee! I come; I come, I come I come to watch, to watch o'er

I come, I come, I come to watch, to watch o'er

*Animando a poco a poco.*

night, good night, be - lov - ed! I come to watch o'er thee! I come, I come, I come to watch, to watch o'er

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. It features a melody with various dynamics including *p*, *cres.*, and *f*. The bottom staff is in bass clef and provides a harmonic accompaniment. The lyrics are written below the staves, with some words appearing on both staves to align with the notes.

thee, I come, I come to watch o'er thee, Good night, good night, good night, good night.

thee, I come, I come to watch, to watch o'er thee. Good night, good night, good night.

thee, I come, I come to watch o'er thee Good night, good night . . .

Detailed description: This system contains the second two staves of the musical score. The top staff continues the melody from the first system, ending with a double bar line. It includes dynamics such as *f*, *dim.*, *p*, *rall e dim.*, and *pp*. The bottom staff continues the accompaniment. The lyrics are aligned with the notes, with some words appearing on both staves. The system concludes with a final double bar line.

## OH WHEN SHALL I BE FREE?

MRS. CLARA H. SCOTT

**Alto Solo.**  
 1. Oh when shall my wea-ry soul find rest in thee? Oh when from this sin-ful world at last be free?  
 2. Oh when all my la-bor here for thee is complete, My soul cleans'd in thy re-deem-ing blood, I am meet,

1 My Sa-viour, I cry un-to thee, I'm wea-ry of sigh-ing, Of sor-row and cry-ing, Oh when shall my  
 2 Thee, Sa-viour, Re-deem-er to greet; Then, freed from all sigh-ing, From sor-row and cry-ing. Oh then shall my

1 wea-ry soul find rest in thee? Oh when, . . . . . Oh when, . . . . . Oh when, . . . . . shall I be free?  
 2 wea-ry soul find rest in thee? Oh then, . . . . . Oh then, . . . . . Oh then, . . . . . shall I be free.

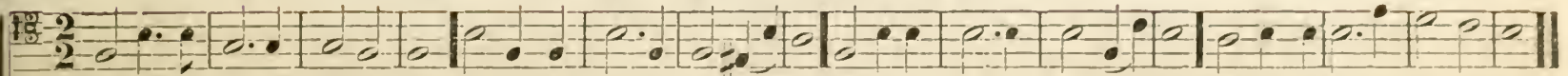
**CHORUS.** *pp* my Sa-viour dear, *p* my Sa-viour dear, *m* my Sa-viour dear, *p* when shall I be free?  
 my Sa-viour dear, my Sa-viour dear, my Sa-viour dear, Then shall I be free.



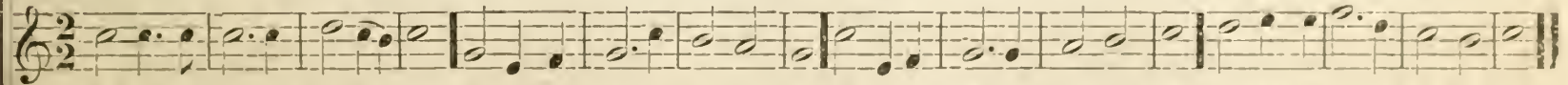
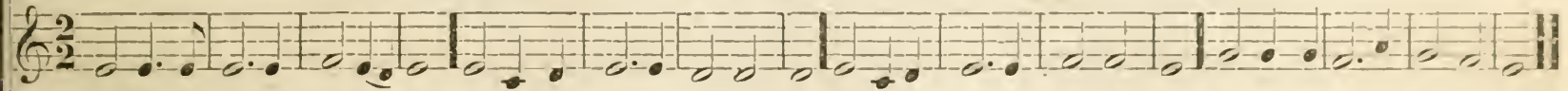
# THE STANDARD.

PRAISE. L.M.

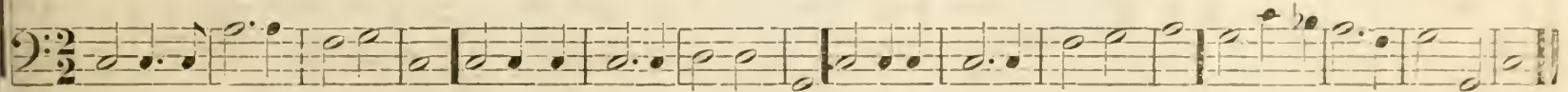
R.



1. Oh, come, loud anthems let us sing, Loud thanks to our al - mighty King! For we our voi - ces high should raise, When our sal - vation's Rock we praise.



2. In - to his presence let us haste, To thank him for his fa - vors past; To him address in joy - ful songs The praise that to his name be longs.



*Allegro mod.*

1. The King of Saints! how fair his face! Adorned with majes - ty and grace! He comes with blessings from a - bove, And wins the na - tions to his love.

2. At his right hand our eyes behold The Church arrayed in pur - est gold; The world admires her heavenly dress, Her robes of joy and righteous - nesa

3. He forms her gra - ces like his own, He calls and seats her near his Throne; Then let the wand'ring heart forget The i - dols of this na - tive state.

## JEFFORDS. L. M.

E.

1. Oh, do not let the word de - part, And close thine eyes a - gainst the light; Poor sinner, harden not thy heart; Thou wouldst be saved; why not to - night?

2. To - morrow's sun may never rise To bless thy long de - lud - ed sight; This is the time; oh, then be wise! Thou wouldst be saved; why not to - night?

3. Our blessed Lord re - fu - ses none Who wou - ld to him their souls u - nite; Then be the work of grace be - gun; Thou wouldst be saved; why not to - night?



Arise in all thy splendor, Lord, Let pow'r at-tend thy gra-cious word; And show the glo-ries of thy grace.

Arise in all thy splendor, Lord, Let pow'r at-tend thy gra-cious word; Un-vell the beauties of thy face, And show the glo-ries of thy grace.

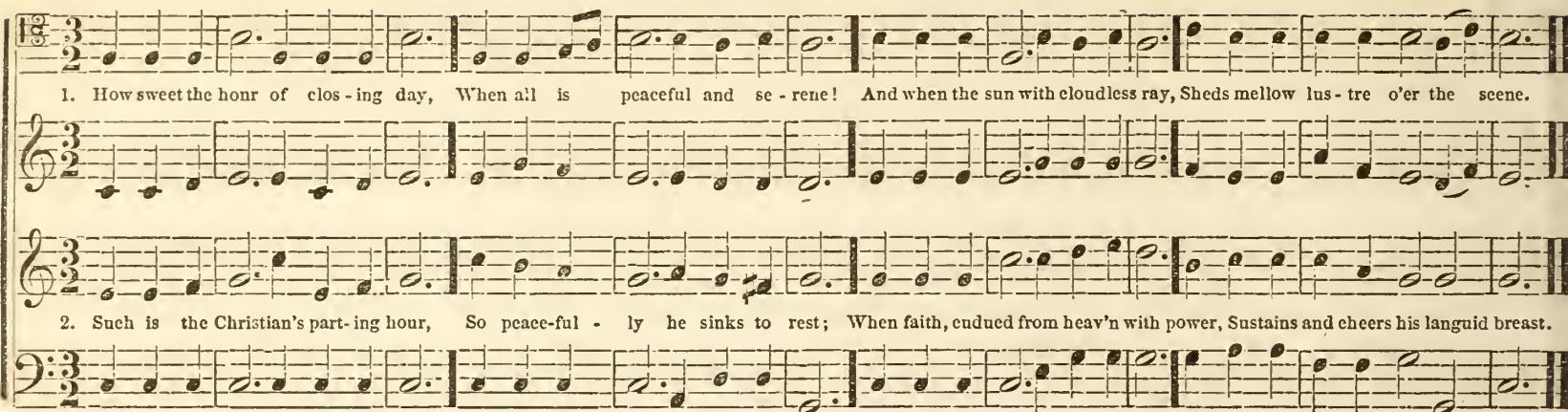
## SARDIUS. L. M.

1. From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure re-treat; 'Tis found beneath the mer-cy seat.

2. There is a place where Je-sus sheds The oil of gladness on our heads, -A place, than all besides, more sweet; It is the blood-bought mer-cy seat.

3. There is a scene where spl-its blend, Where friend holds fellowship with friend; Tho' sundered far, by faith they meet Around one com-mon mer-cy seat.

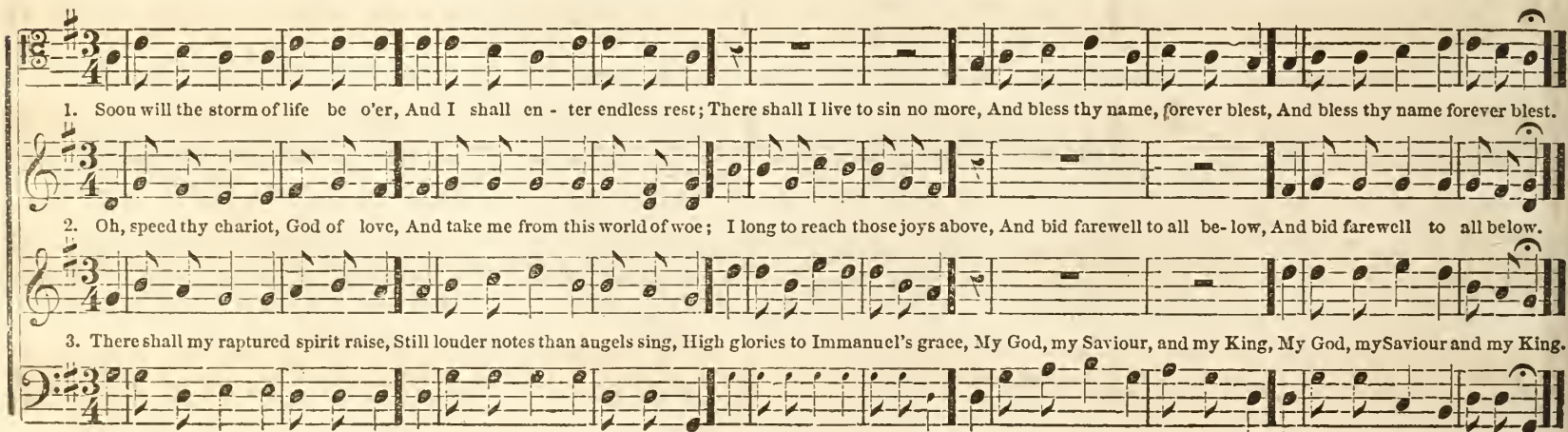
## WILLOW HILL. L. M.



1. How sweet the hour of closing day, When all is peaceful and serene! And when the sun with cloudless ray, Sheds mellow lustre o'er the scene.

2. Such is the Christian's parting hour, So peacefully he sinks to rest; When faith, endued from heav'n with power, Sustains and cheers his languid breast.

## WILLINGTON. L. M.



1. Soon will the storm of life be o'er, And I shall enter endless rest; There shall I live to sin no more, And bless thy name, forever blest, And bless thy name forever blest.

2. Oh, speed thy chariot, God of love, And take me from this world of woe; I long to reach those joys above, And bid farewell to all below, And bid farewell to all below.

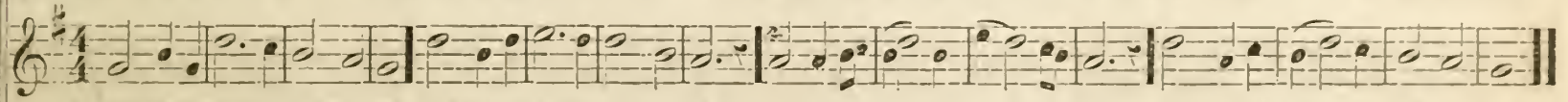
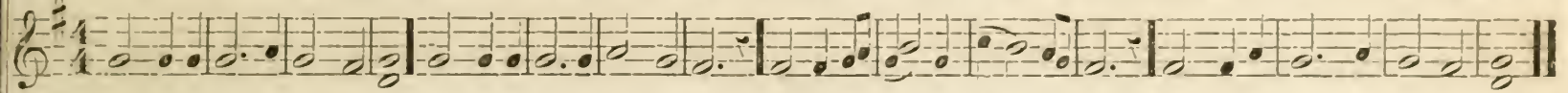
3. There shall my raptured spirit raise, Still louder notes than angels sing, High glories to Immanuel's grace, My God, my Saviour, and my King, My God, my Saviour and my King.



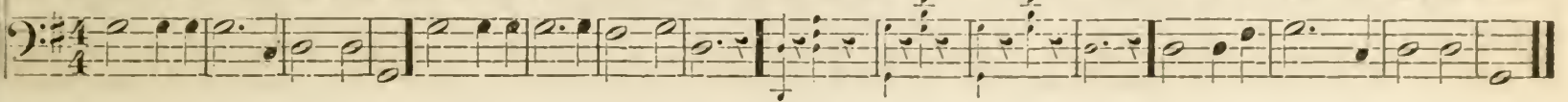
*Allegro moderato.*



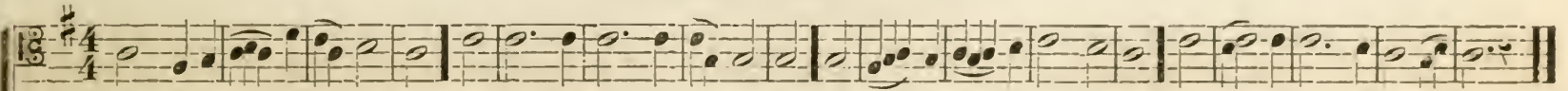
1. The spacious fir - ma - ment on high, With all the blue o - the - real sky; And spangled heav'ns, a shin - ing frame, Their great O - rig i - nal pro - claim.



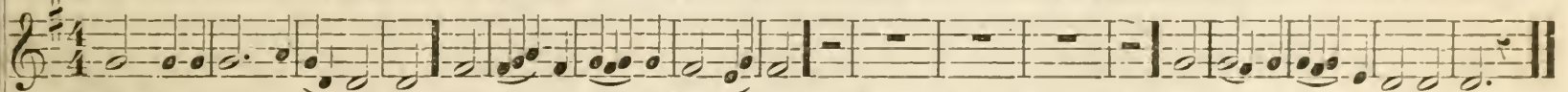
2. Th'un-wearied sun, from day to day, Does his Cre a - tor's pow'r display; And publish - es to ev - 'ry land The work of an Al - might - y hand.



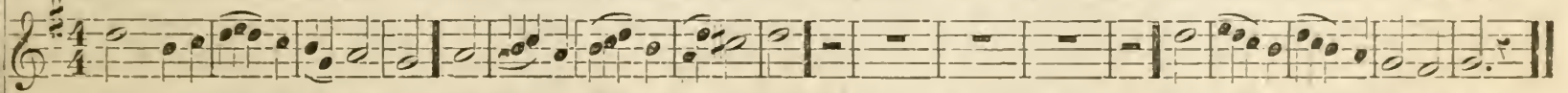
LAKE SHORE. L. M.



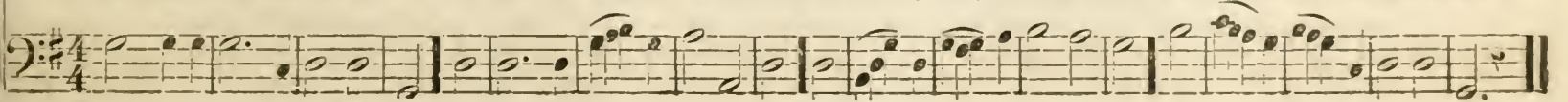
1. E - ter - nal God, ce - les - tial King! Ex - alt - ed be Thy glorious name; Let hosts in heav'n thy praises sing, And saints on earth Thy love proclaim.



2. A - wake, my tongue; awake, my lyre; With morn'g's earli - est dawn a - rise; Let songs of joy my soul inspire, And swell your music to the skies.



3. With those who in thy grace abound, To thee I'll raise my thankful voice; While ev - 'ry land, the earth around, Shall hear, and in thy name rejoice.



SLOWLY AND WITH EXPRESSION.

1. Be-fore thy throne with tearful eyes, My gra-cious Lord, I hum-bly fall: To thee my wea-ry spir - it flies, For thy for - giv - ing love I call.

2. How free thy mer-cy o - ver-flows, When sin-ners on thy grace re - ly! Thy tender love no lim - it knows, Oh, save me— just - ly doomed to die.

## LIVY. L. M. No. 2.

WITH SPIRIT.

3. Yes! thou wilt save; my soul is free! The gloom of sin is fled a - way: My tongue breaks forth in praise to thee, And all my powers thy word o-bey.

3. Yes! thou wilt save: my soul is free! The gloom of sin is fled a - way; My tongue breaks forth in praise to thee, And all my powers thy word obey.



# THE MERCY SEAT. L. M.

L. O. EMERSON.

107

1. A-lone with Jesus! O how sweet, To bow before the mercy seat; And give myself a-new to prayer, To Him who saith I'll meet thee there.

2. A-lone with Jesus! O how blest, The soul that doth in Je-sus rest; And know that He is always near, And ev-er waits His saints to hear.

3. A-lone with Jesus! O how full, He sweetly fills the hungry soul, With heavenly food He will supply His needy children when they cry.

4. A-lone with Jesus! ev-ry day, To wait, give thanks, and praise and pray; I find no place on earth so sweet, As that dear place, the mercy seat.

## CHAPMAN. L. M.

*With boldness.*

1. Je-sus, thou ev-er-last-ing King! Accept the tribute which we bring, Accept the well deserved renown, And wear our prais-es as thy crown.

2. Let ev-ry act of wor-ship be Like our es-pousals, Lord to thee; Like that blest hour, when from above We first received thy pledge of love.

3. The gladness of that hap-py place! Our hearts would wish it long to stay; Nor let our faith for-sake its hold, Nor comfort sink, nor love grow cold.

## CRUCIFIXION. L. M. No. 1.

I. O. EMERSON

1. He dies! the friend of sin - ners dies! Lo! Salem's daughters weep a - round! A solemn darkness veils the skies! A sudden trembling shakes the ground.

2. Ye saints, approach! the an - guish view, Of Him who groans be - neath your load; He gives his precious life for you, For you he sheds his precious blood.

## CRUCIFIXION. L. M. No. 2.

3. Here's love and grief beyond degree! The Lord of glory dies for men! But lo! what sudden joys we see! Jesus, the dead, revives a - gain! Je - sus, the dead, revives again.

2. Here's love and grief beyond degree! The Lord of glory dies for men! But lo! what sudden joys we see! Jesus, the dead, revives a - gain! Je - sus, the dead, revives again.



*Allegretto con spirito.*

4. The rising God forsakes the tomb, Up to his Father's court he flies; Cherubic legions guard him home, And shout him welcome to the skies, And shout him welcome to the skies.

5. Break off your tears, ye saints, and tell, How high our great Deliverer reigns; Sing how he spoiled the hosts of hell, And led the tyrant death in chains, And led the tyrant death, &c.

6. Say, "Live forever, glorious King, Born to redeem, and strong to save!" Then ask, "O death, where is thy sting, And where thy victory, boasting grave, And where thy victory, &c."

## PRINCETON. L. M.

L. W. WHEELER.

*Smooth and flowing.*

1. How sweet the hour of closing day, When all is peaceful and serene; And when the sun with cloudless ray, Sheds mel - low lus - tre o'er the scene.

2. Such is the Christian's parting hour, So peace - ful - ly he sinks to rest; When faith im - bued from heav'n with pow'r, Sus - tains and cheers his lan - guid breast.

3. Who would not wish to die like those Whom God's own spir - it deigns to bless? To sink in - to that soft re - pose, Then wake to per - fect hap - pi - ness.

*With spirit.*

1. Up to the Lord, that reigns on high, And views the nations from a-far, Let ever - last - ing praises fly, And tell how large his bounties are.

2. Oh, could our thankful hearts devise A trib - ute e - qual to thy grace, To the third heaven our song should rise, And teach the golden harps thy praise.

## CRESSKILL. L. M.

1. Come hither, all ye wea - ry souls; Ye heavy - la - den sin - ners come! I'll give you rest from all your toils, And raise you to my heavenly home

2. They shall find rest who learn of me; I'm of a meek and low - ly mind; But passion rages like the sea, And pride is rest - less as the wind.

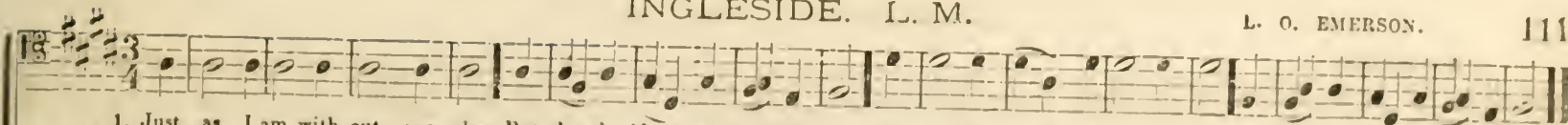
3. Je - sus, we come at thy command; With faith, and hope, and humble zeal, Resign our spirits to thy hand, To mold and guide us at thy will.



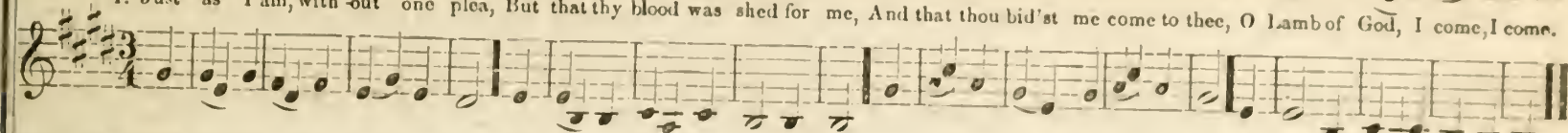
# INGLESIDE. L. M.

L. O. EMERSON.

111



1. Just as I am, with-out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come, I come.

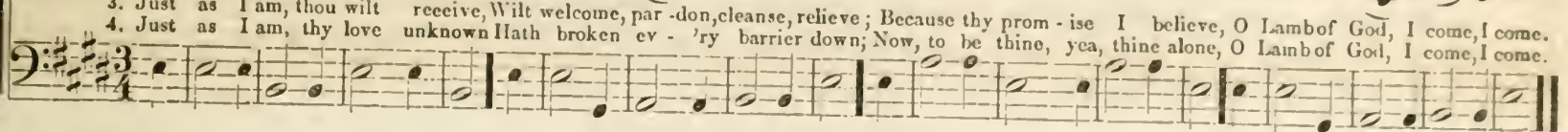


2. Just as I am, and wait-ing not To rid my soul of one dark blot, To thee whose blood can cleanse each spot, O Lamb of God, I come, I come.



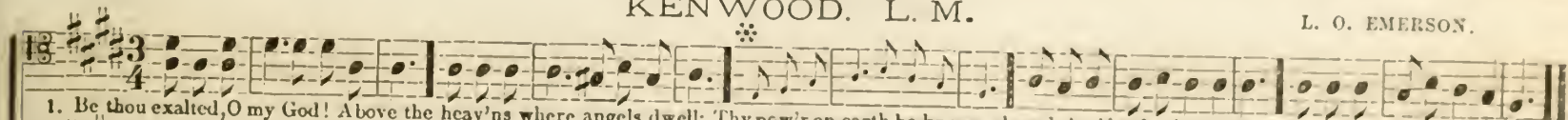
3. Just as I am, thou wilt receive, Wilt welcome, par-don, cleanse, relieve; Because thy prom-ise I believe, O Lamb of God, I come, I come.

4. Just as I am, thy love unknown Hath broken ev-'ry barrier down; Now, to be thine, yea, thine alone, O Lamb of God, I come, I come.

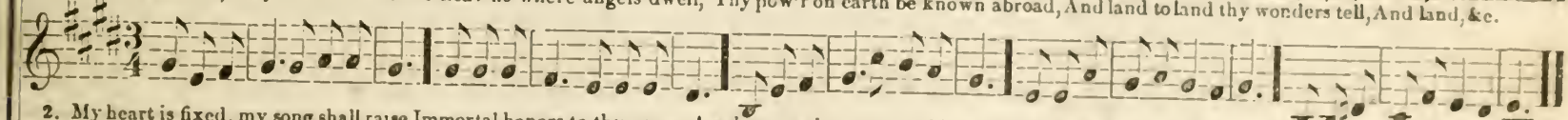


# KENWOOD. L. M.

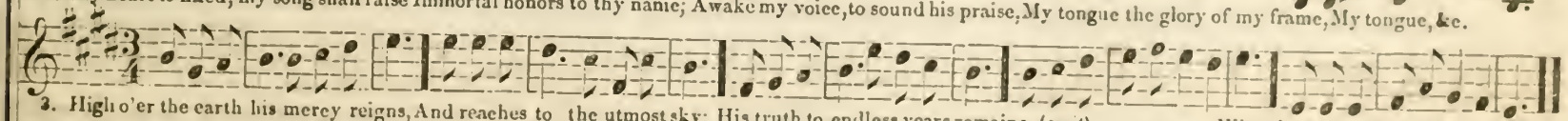
L. O. EMERSON.



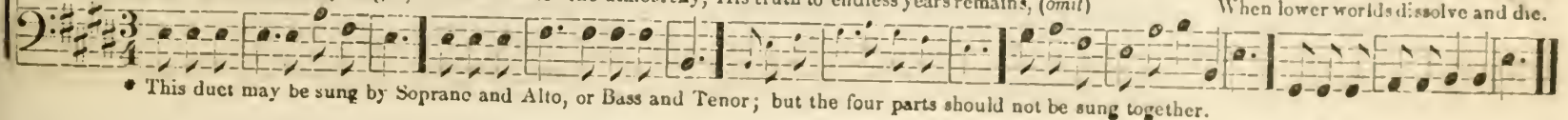
1. Be thou exalted, O my God! Above the heav'ns where angels dwell; Thy pow'r on earth be known abroad, And land to land thy wonders tell, And land, &c.



2. My heart is fixed, my song shall raise Immortal honors to thy name; Awake my voice, to sound his praise, My tongue the glory of my frame, My tongue, &c.



3. High o'er the earth his mercy reigns, And reaches to the utmost sky; His truth to endless years remains, (omit) When lower worlds dissolve and die.



\* This duct may be sung by Soprano and Alto, or Bass and Tenor; but the four parts should not be sung together.

*Earnestly.*

1. Oh, ren - der thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm, thro' a - ges past, Hath stood, and shall forever last.

2. Who can his migh - ty deeds express— Not on - ly vast, but num - ber - less! What mortal el - oquence can raise His tri - bute of immortal praise.

3. Ex - tend to me that fa - vor, Lord, Thou to thy cho - sen dost af - ford; When thou return'st to set them free, Let thy sal - va - tion vis - it me.

## NORFOLK. L. M.

A. B. PALMER.

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

2. Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.

3. My heart shall triumph in thee, Lord, And bless thy works and bless thy word; Thy works of grace, how bright they shine, How deep thy counsels, how divine.



## REFRAIN.

1. Haste, trav'ler, haste! the night comes on, And many a shivering hour is gone; The storm is gathering in the west, And thou art far from home and rest; Haste, trav'ler, haste.

2. The rising tempest sweeps the sky; The rains descend, the winds are high; The waters swell, and death and fear Beset thy path, no refuge near; Haste, trav'ler, haste.

3. Haste, while a shelter you may gain— A covert from the wind and rain,— A hiding-place, a rest, a home,— A refuge from the wrath to come; Haste, trav'ler, haste.

4. Then linger not in all the plain; Flee for thy life, the mountain gain; Look not behind; make no delay; Oh, speed thee, speed thee on thy way! Haste, trav'ler, haste.

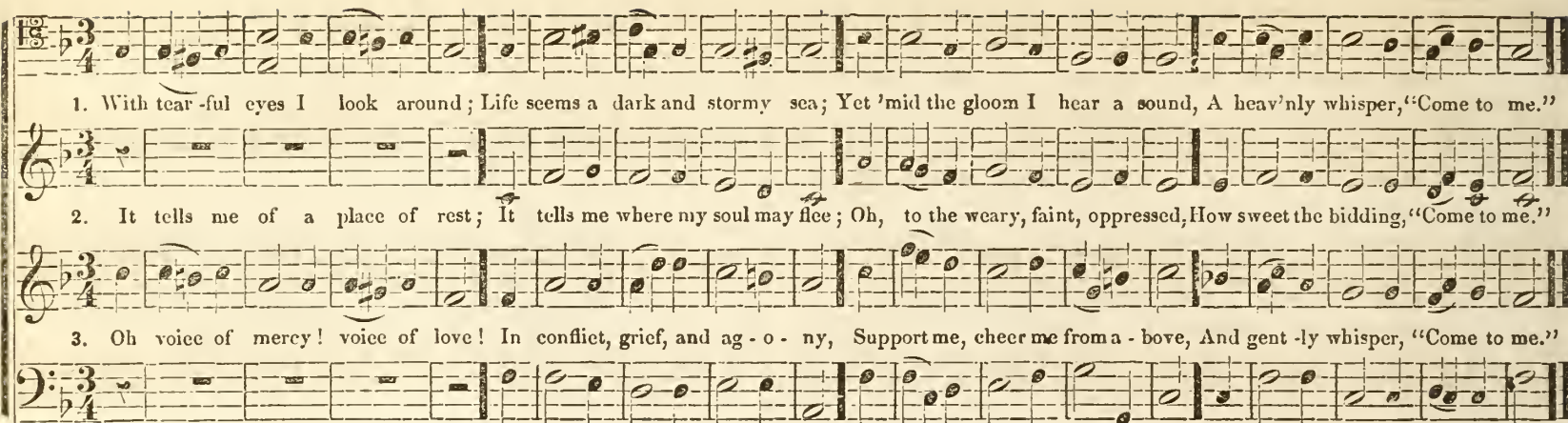
## LIVIO. L. M.

E.

1. Oh, render thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm, thro' a - ges past, Hath stood, and shall for - ev - er last.

2. Who can his mighty deeds ex - press—Not only vast, but num - berless! What mortal el - oquence can raise His tri - bute of im - mor - tal praise.

3. Extend to me that fa - vor, Lord, Thou to thy chosen dost afford; When thou return'st to set them free, Let thy sal - va - tion vis - it me.

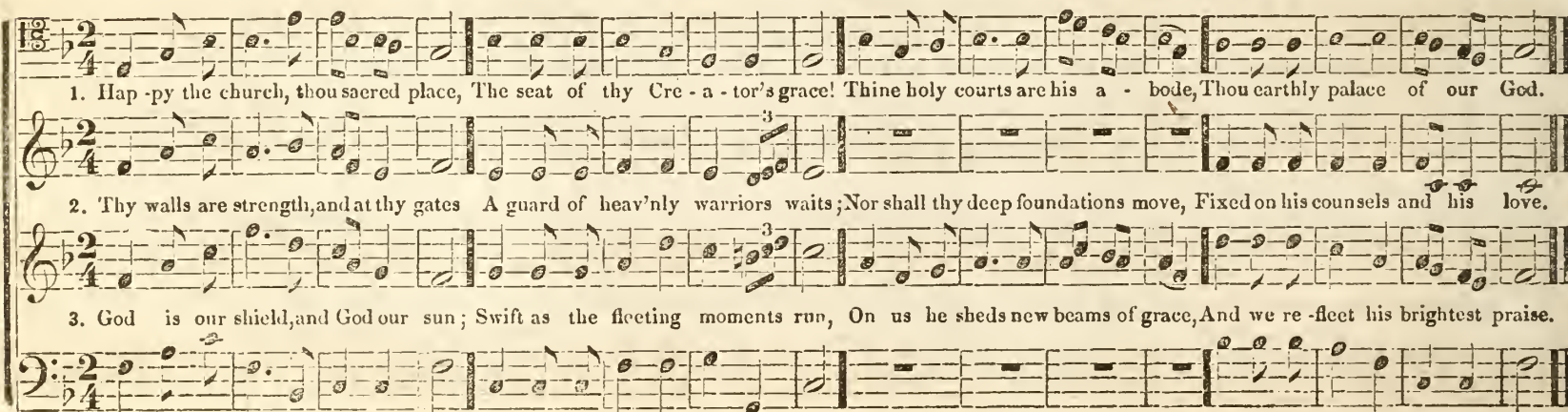


1. With tear-ful eyes I look around; Life seems a dark and stormy sea; Yet 'mid the gloom I hear a sound, A heav'nly whisper, "Come to me."

2. It tells me of a place of rest; It tells me where my soul may flee; Oh, to the weary, faint, oppressed, How sweet the bidding, "Come to me."

3. Oh voice of mercy! voice of love! In conflict, grief, and ag-o-ny, Support me, cheer me from a-bove, And gent-ly whisper, "Come to me."

## BRIGHTNESS. L. M.



1. Hap-py the church, thousaered place, The seat of thy Cre-a-tor's grace! Thine holy courts are his a-bode, Thou earthly palace of our God.

2. Thy walls are strength, and at thy gates A guard of heav'nly warriors waits; Nor shall thy deep foundations move, Fixed on his counsels and his love.

3. God is our shield, and God our sun; Swift as the fleeting moments run, On us he sheds new beams of grace, And we re-fleet his brightest praise.





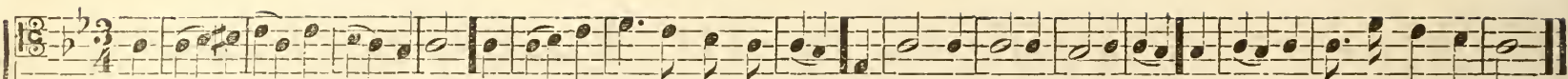
1. How pleasant, how di - vine - ly fair, O Lord of hosts, thy dwell - ings are! With long de - sire my spirit faints, To meet th' assemblies of thy saints.

3. Blest are the saints, who sit on high, A - round thy throne a - bove the sky: Thy brightest glories shine a - bove, And all their work is praise and love.

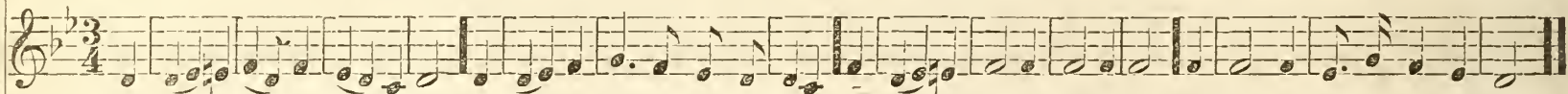


2. My flesh would rest in thine abode; My pant - ing heart cries out for God: My God, my King, why should I be So far from all my joys and thee!

4. Blest are the souls who find a place With-in the tem - ple of thy grace; There they be - hold thy gentler rays, And seek thy face and learn thy praise.



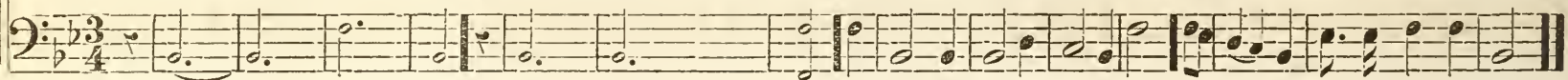
1. Je - sus demands this heart of mine, De- mands my love, my joy, my care; But ah! how dead to things divine, How cold my best af - fec - tions are!



2. 'Tis sin, a- las! with dreadful power, Di- vides my Saviour from my sight; Oh for one hap- py, cloudless hour Of sa - cred freedom, sweet de- light!

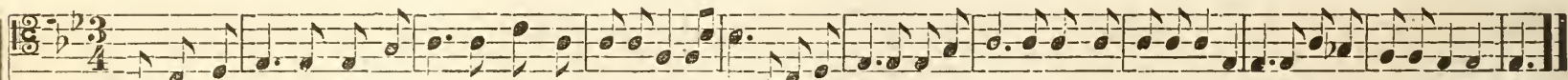


3. Lord! let thy love shine forth and raise My cap - tive pow'rs from sin and death, And fill my heart with life and praise, And tune my last ex - pir - ing breath.

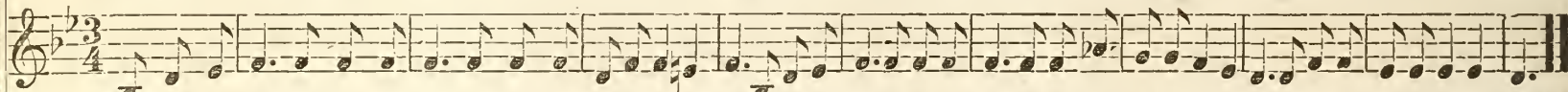


## WEBSTER. L. M.

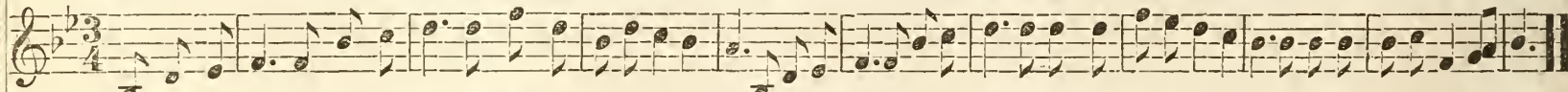
H. R. PALMER.



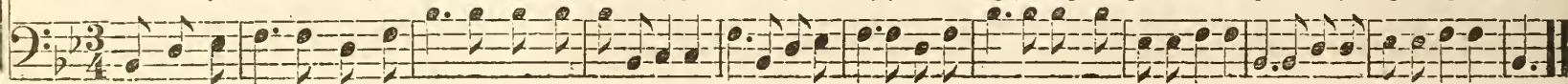
1. Stand up, my soul, shake off thy fears, And gird the gospel armor on; March to the gates of endless joy, Where Jesus thy great Captain's gone, Where Jesus thy great, &c.



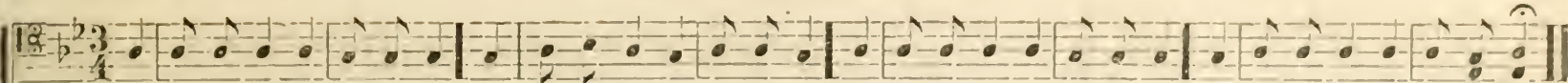
2. Hell and thy sins resist thy course, But hell and sin are vanquished foes, Thy Saviour nailed them to the cross, And sung the triumph when he rose, And sung the triumph, &c.



3. Then let my soul march boldly on, Press forward to the heavenly gate, There peace and joy eternal reign, And glit'ring robes for conq'rors wait, And glit'ring robes for, &c.



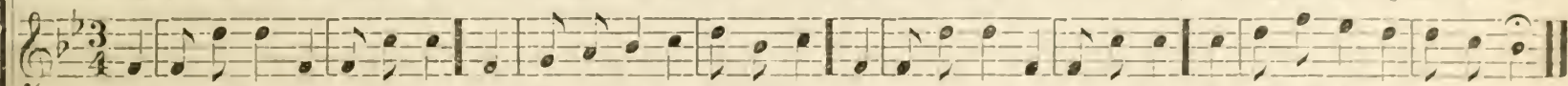




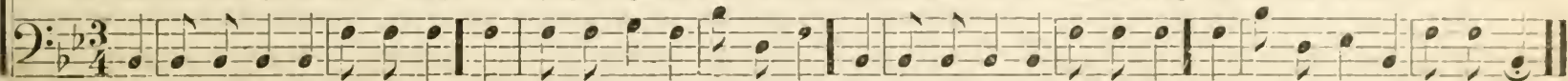
1. Sweet is the light of Sab-bath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wasted on wings of faith and prayer.



2. Sea-son of rest! the tranquil soul Feels the sweet calm, and melts in love; And while these sa-cred moments roll, Faith sees a smiling heav'n a-bove.

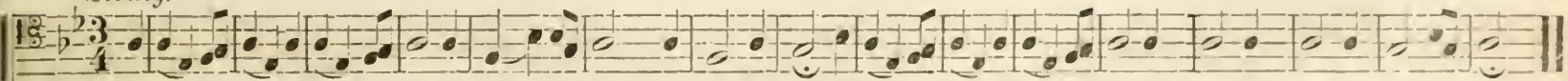


3. Nor will our days of toil be long: Our pil-grim-age will soon be trod; And we shall join the ceaseless song, The end-less Sabbath of our God.

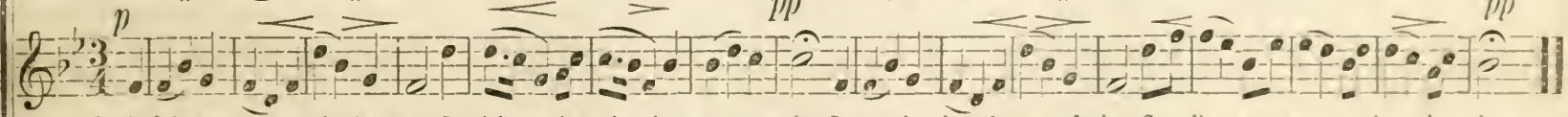
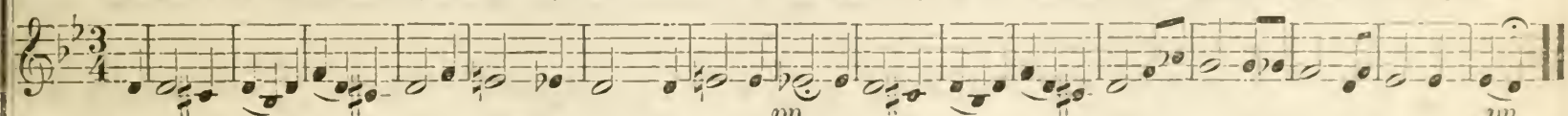


## RESIGNATION. L. M.

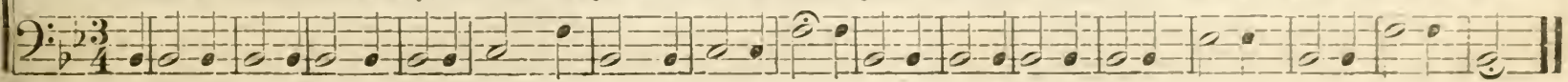
H. R. PALMER.

*Slowly.*

1. Sweet is the scene when Christians die, When ho - ly souls re - tire to rest; How mildly beams the clos-ing eye; How gent-ly heaves th'ex-plir-ing breast.



2. So fades a summer cloud a-way; So sinks the gale when storms are o'er; So gent-ly shuts the eye of day; So dies a wave a long the shore.



1. Arm of the Lord, a - wake, a - wake! Put on thy strength, the nations shake: Now let the world, a - dor-ing, see, Triumphs of mer-cy wrought by thee.

2. Say to the heathen, from thy throne, "I am Je - ho - vah, God a - lone!" Thy voice their i - dols shall con - found, And cast their al - tars to the ground.

3. Al - mighty God, thy grace pro - claim Thro' ev - 'ry elime, of ev - 'ry name; Let adverse powers before thee fall, And crown the Saviour Lord of all.

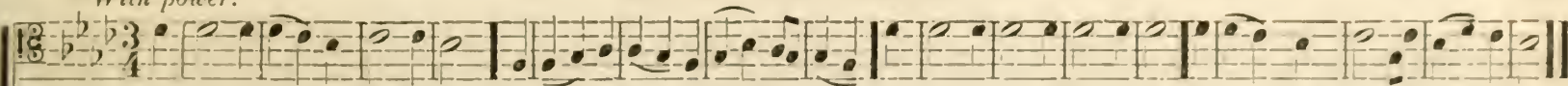
## MARTIN. L. M.

H. R. PALMER.

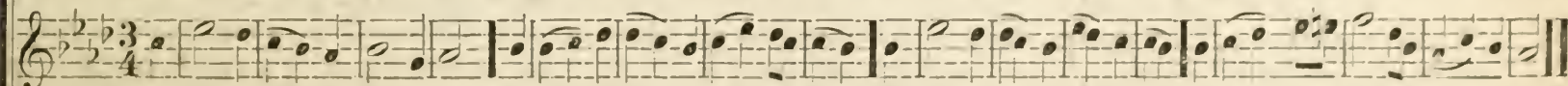
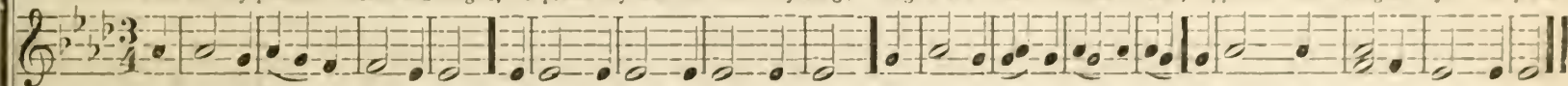
1. God guard the poor! we may not see The deepest sorrows of the soul; These are laid o - pen, Lord, to thee, And subject to thy wise con - trol.

2. Make us thy mes - sen - gers to shed, With-in the house of want and woe, The blessings of thy boun - ty, spread So free - ly on thy world be - low.

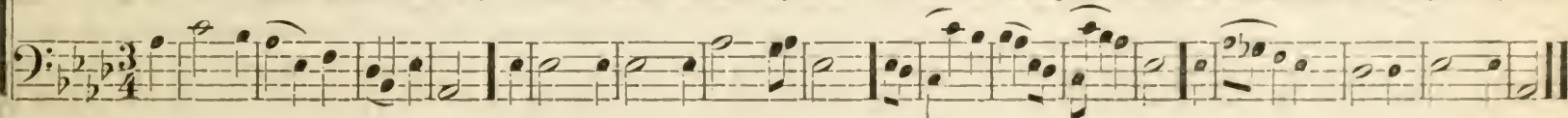


*With power.*

1. With all my powers of heart and tongue, I'll praise my Ma-ker with my song; Angels shall hear the notes I raise, Approve the song and join the praise.

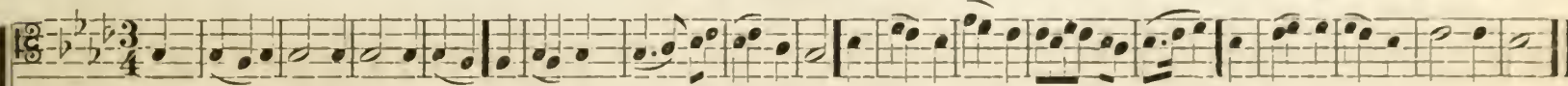


2. To God I cried, when troubles rose; He heard me, and subdued my foes; He did my ris-ing fears control, And strength diffused through all my soul.

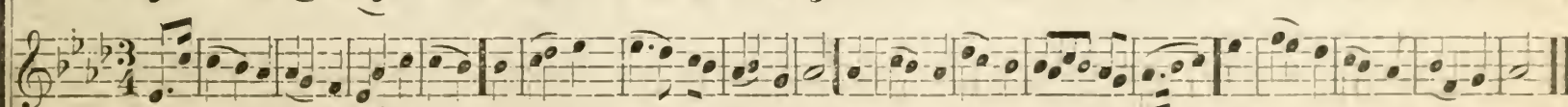


## CAMBURN. L. M.

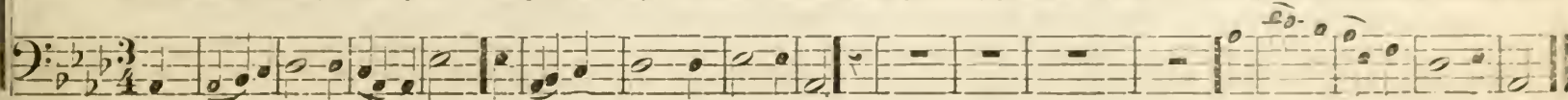
L. O. EMERSON.



1. There is a stream whose gentle flow Supplies the ci - ty of our God, Life, love and joy still glid - ing thro', And wat'ring our di - vine a - bode.



2. That sacred stream, Thine holy word, Our grief al - lays, our fear controls; Sweet peace Thy promises af - ford, And give new strength to fainting souls.



How sweetly flow'd the gos-pel sound, From lips of gen-tle-ness and grace; When list'ning thousands gather'd round, And joy and gladness filled the place

2. From Heav'n He came, of Heav'n He spoke, To Heav'n He led his followers' way; Dark elonds of gloomy night He broke, Un-veil-ing an im-mor-tal day

3. "Come, wand'ers, to my Father's home; Come, all ye wea-ry ones, and rest;" Yes, sa-cred Teacher, we will come, O-bey Thee, love Thee, and be blest."

## AMELIA. L. M.

F. C. CUSHMAN.

*Andante.*

1. There is a calm for those who weep, A rest for wea-ry pilgrims found; They soft-ly lie, and sweetly sleep, Low in the ground; Low in the ground.

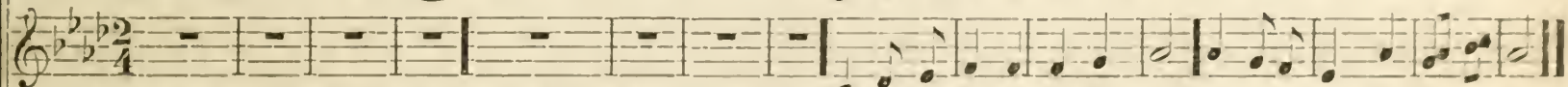
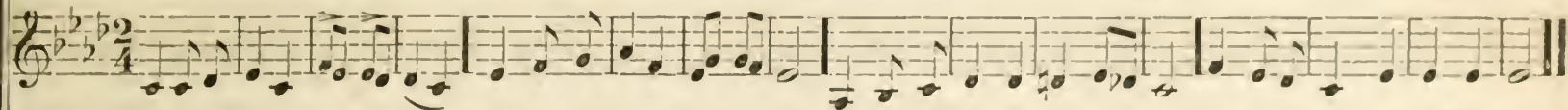
2. The storm that sweeps the wintry sky, No more dis-turbs their deep re-pose, Than summer evening's lat-est sigh That shuts the rose, That shuts the rose.

3. Then, traveller in the vale of tears, To realms of ev-er-last-ing light, Thro' time's dark wilderness of years, Pur-sue thy flight, Pur-sue thy flight.

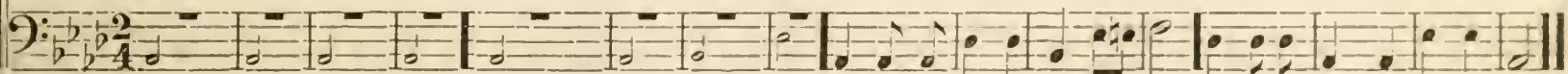




1. Come, gracious Spirit, heav'nly Dove, With light and comfort from a - bove; Be Thou our guardian, Thou our guide, O'er ev'ry thought and step pre-side.



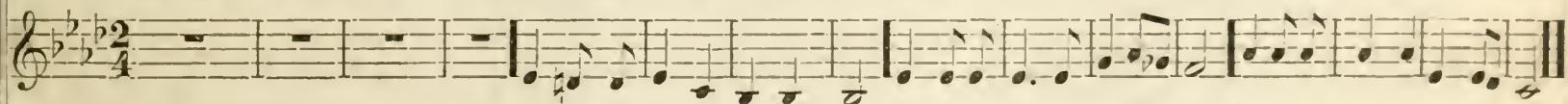
2. The light of truth to us dis - play, And make us know and choose thy way; Plant ho - ly fear in ev-'ry heart, That we from God may ne'er de-part.



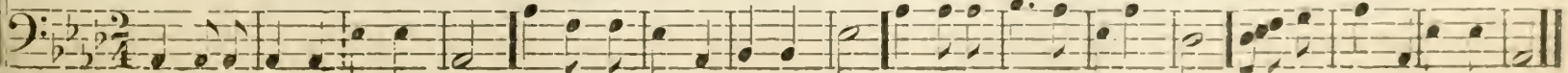
## DE-FAY. L. M. No. 2.



3. Lead us to ho - li - ness, the road Which we must take to dwell with God; Lead us to Christ, the liv - ing way, Nor let us from his pastures stray.



4. Lead us to God, our fi - nal rest, To be with Him for - ev - er blest; Lead us to heav'n, its bliss to share, Fullness of joy for-ev - er there.



*Moderato.*

1. Thy presence, Lord, hath me supplied, Thou my right hand support dost give; Thou first shalt with Thy counsel guide, And then to glory me receive.

3. My trembling flesh, and aching heart, May often fail to succor me; But God shall inward strength impart, And my eternal portion be.

And my e - ter - nal portion be.

## BAIRD. L. M. No. 2.

L. H. SOUTHARD.

*Moderato.*

2. Whom then in heav'n, but Thee alone, Have I, whose favour I require; Throughout the spacious earth there's none, Compared with thee that I desire.

4. But as for me, 'tis good and just, That I should still to God repair; In him I always put my trust, And will his wondrous works declare.



*With energy and power.*

1. Sov'reign of worlds! display thy pow'r; Be this thy Zion's favored hour; Bid the bright morning star a - rise, And point the na - tions to the skies.

2. Set up thy throne where Satan reigns—On western wilds and heathen plains, Far let the gospel's sound be known, And be the u - ni - verse thine own.

3. Speak! and the world shall hear thy voice; Speak! and the nations shall rejoice: Scatter the shades of mor - al night, With the blest beams of heav'nly light.

## ADOLPH. L. M.

H. R. PALMER.

1. Sweet is the light of Sabbath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of faith and prayer.

2. Season of rest! tho tranquil soul Feels the sweet calm and melts in love; And while these sacred moments roll, Faith sees a smiling heav'n a - bove.

3. Nor will our days of toil be long; Our pil - grimage will soon be trod; And we shall join the ceaseless song, The endless Sabbath of our God.

1. Thine earth-ly Sabbaths, Lord, we love, But there's a no-bler rest above; To that our longing souls aspire, With cheer-ful hope and strong desire.

2. No more fatigue, no more distress, Nor sin nor death shall reach the place; No groans shall mingle with the songs Which warble from immortal tongues.

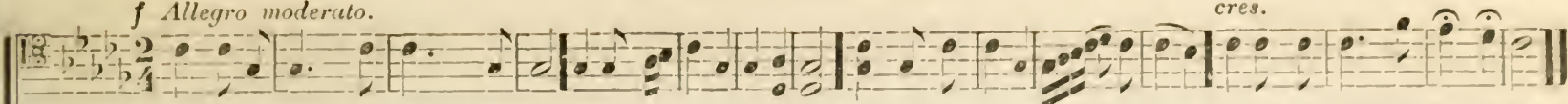
## CORINA. L. M. No. 2.

E.

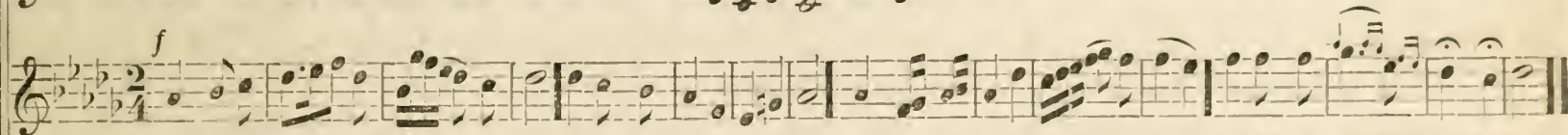
3. No rude a-larms of raging foes; No cares to break the long re- pose; No midnight shade, no clouded sun; But sacred, high, e- ter- nal noon.

3. No rude a-larms of raging foes; No cares to break the long re- pose; No midnight shade, no clouded sun; But sacred, high, e- ter- nal noon.

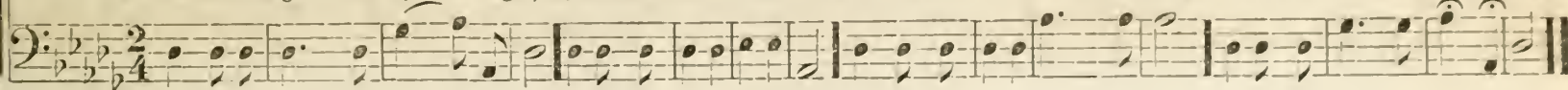


*f Allegro moderato.**cres.*

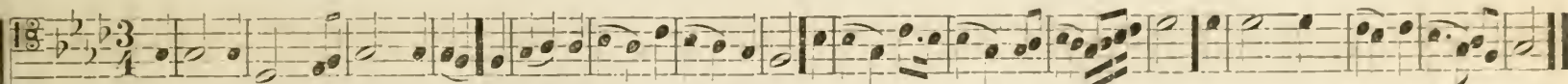
4. Soon shall the glo - rious day begin, Beyond the world of death and sin; Soon shall our voices join the throng Of the tri - umphant ho - ly song.



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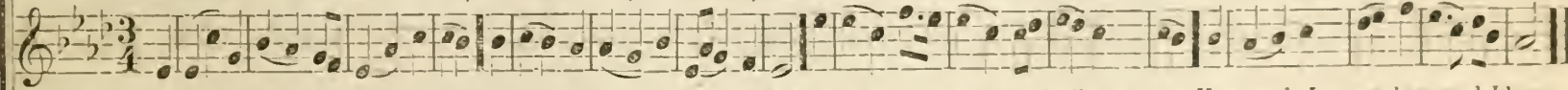
## KINGSVILL. L. M.



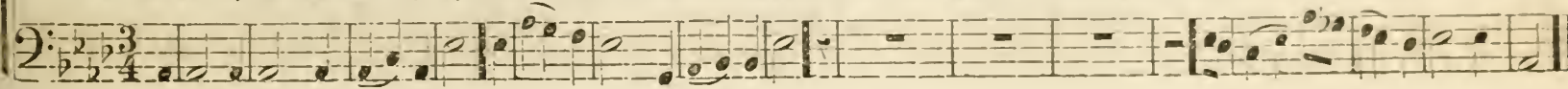
1. Lord, when my tho'ts delight-ed rove Amid the wonders of thy love, Sweet hope re - vives my drooping heart, And bids in - truding fears depart.

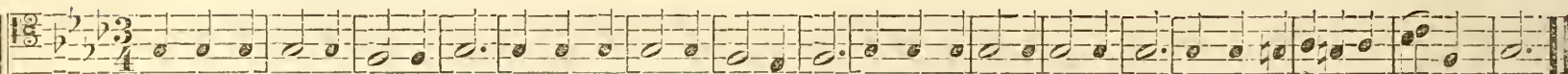


2. For mortal crimes a sac - rifice, 'The Lord of life, the Saviour, dies! What love! what mer - cy! how di - vine! Je - sus, and can I call thee mine!

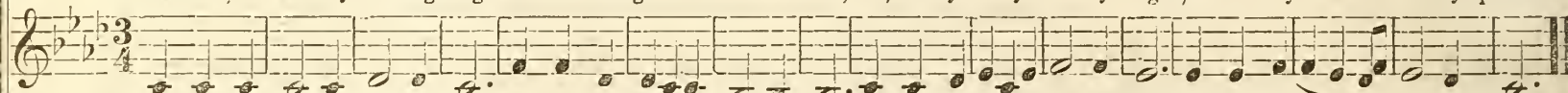


3. Be all my heart and all my days Devo - ted to my Saviour's praise; And let my glad o - bedience prove How much I owe, how much I love.

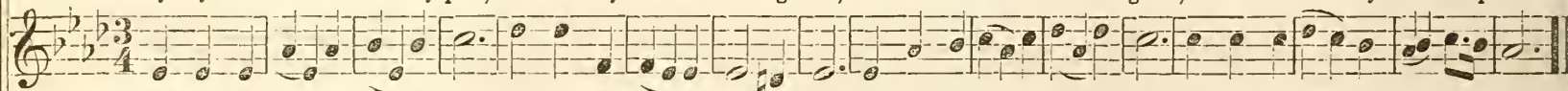




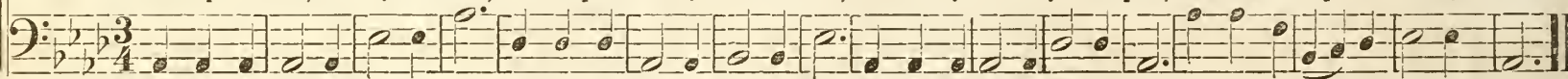
1. Great God, to thee my evening song With humble gra-ti-tude I raise; Oh, let thy mercy tune my tongue, And fill my heart with lively praise.



2. My days un-clouded as they pass, And ev-'ry onward rolling hour, Are monuments of wondrous grace, And witness to thy love and power.

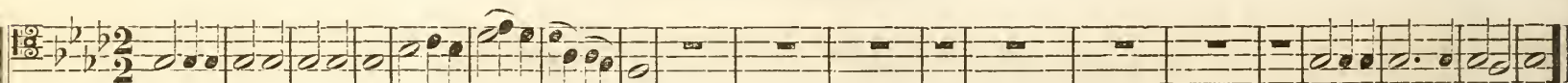


3. With hope in thee, mine eyelids close, With sleep refresh my feeble frame, Safe in thy care may I re-pose, And wake with praises to thy name.



## WALDO. L. M.

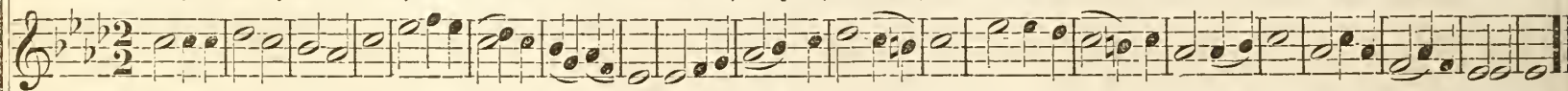
H. R. PALMER.



1. Sweet is the light of Sabbath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of faith and prayer, Wafted on wings, &c.



2. The time, how lovely and how still, Peace shines and smiles on all below; The plain, the stream, the wood, the hill, All fair with evening's setting glow, All fair with, &c.



3. Season of rest! the tranquil soul Feels the sweet calm, and melts to love; And while these sacred moments roll, Faith sees a smiling heaven above, Faith sees a smiling, &c.





*Moderato.*

1. Jesus, the sinner's friend, to thee, Lost and undone, for aid I flee; Wea-ry of earth, my-self and sin, O-pen thine arms, and take me in.

2. Pi-ty and save my ruined soul; 'Tis thou alone canst make me whole; Dark, till in me thine im-age shine, And lost I am till thou art mine.

## La BAR. L. M.

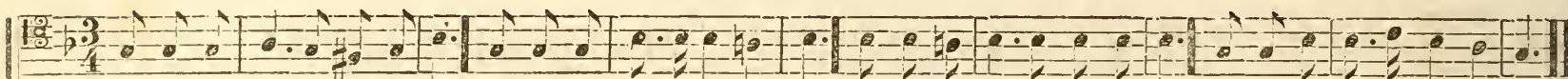
H. R. PALMER.

*Melody alternately in SOPR. & TENOR.*

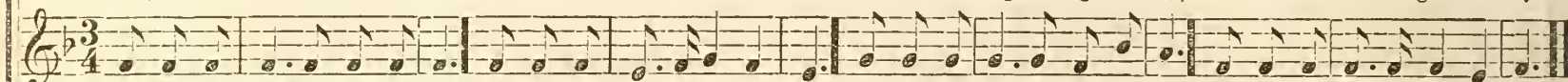
1. No sor-row is unmingled here, But still in ev-'ry bit-ter cup Is found the sweet in-gredient, hope; Who deepest drinks shall find it there.

2. Shall find it when he needs it most; For when the night does darkest grow, Darkness above, all dark be-low, And faith and hope are all but lost.

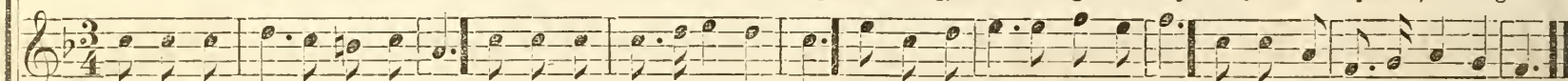
3. How oft a gleam of glo-ry sent, Straight thro' the deepest, darkest night, Has fill'd the soul with heav'nly light, With ho-ly peace and sweet con-tent.



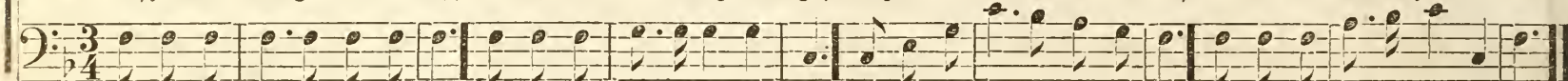
1. Wake, O my soul, and hail the morn, For un - to us a Saviour's born; See how the angels wing their way, To ush - er in the glorious day!



2. Hark! what sweet mu-sic, what a song Sounds from the bright celestial throng! Sweet song, whose melting sounds impart Joy to each raptured, listening heart.

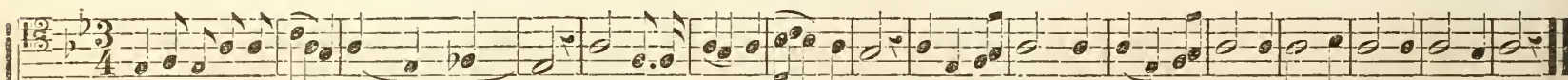


3. Come, join the an-gels in the sky, Glo-ry to God who reigns on high; Let peace and love on earth abound, While time revolves and years roll round



## SAINT CLOUD. L. M.

A. C. GUTTERSON.



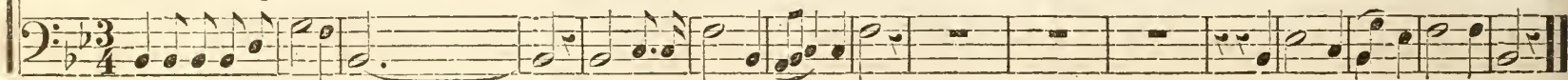
Another fleeting day is gone,..... Slow o'er the west the shadows rise, Swift the soft -stealing hours have flown, And night's dark mantle veils the skies.



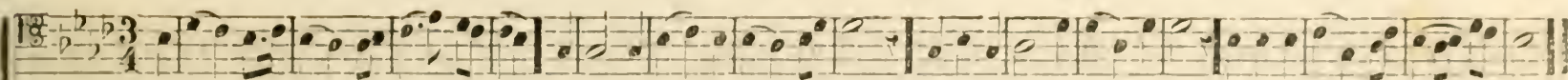
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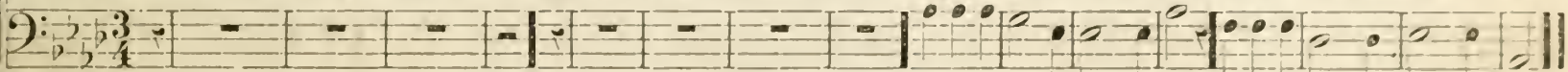
1. Sweet peace of conscience, heavenly guest! Come fix thy mansion in my breast; Dispel my doubts, my fears control, And heal the anguish of my soul



2. Come, smiling hope, and joy sincere, Come make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to depart.

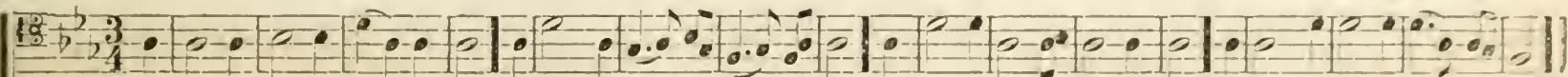


3. Thou God of hope, and peace divine! Oh! make these sacred pleasures mine; Forgive my sins, my fears remove, And send the tokens of thy love.

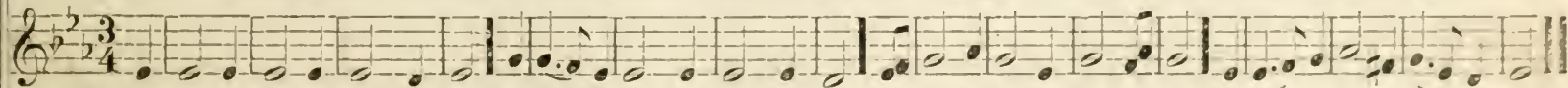


## REDEMPTION. L. M.

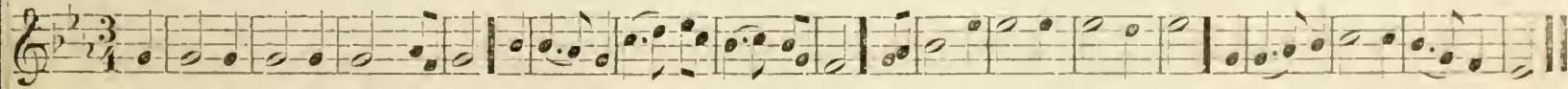
Arranged from CHERUBINI,  
By L. O. EMERSON.



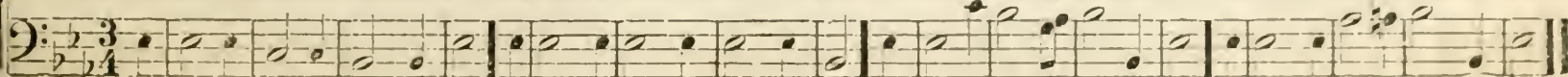
1. When I survey the wondrous cross, On which the prince of glory died, My richest gain I count but loss, And pour contempt on all my pride.



2. See from his head, his hands, his feet, Sorrow and love flow mingled down! Did e'er such love and sorrow meet, Or thorns compose so rich a crown!



3. Were the whole realm of nature mine, That were a present far too small; Love so amazing, so divine, Demands my soul, my life, my all.



*Andante.**Slightly accelerate.*

p 1. In sleep's se - rene ob - liv - ion laid, I safely pass'd the si - lent night; Again I see the breaking shade, And drink again the morn-ing light.

p 2. New-born, I bless the wak-ing hour, Once more with awe rejoic'd to be; My conscious soul resumes her pow'r, And springs, my guardian God, to thee.

p 3 That deep-er shade shall break a-way, That deeper sleep shall leave my eyes; Thy light shall give e - ternal day, Thy love, the rapture of the skies.

## STEARNS. L. M.

E.

1. Praise, ev-er-last - ing praise be paid, To him who earth's foundation laid; Praise to the God whose strong decrees Sways the cre-a - tion as he please.

2. Praise to the goodness of the Lord, Who rules the peo-ple by his word; And then, as strong as his de-crees, Reveals his kindest promis - es.



1. How sweet to leave the world a-while, And seek the pres-ence of our Lord! Dear Saviour, on thy peo-ple smile, And come, ac-cording to thy word.

2. From bu-sy scenes we now retreat, That we may here converse with thee; Ah, Lord, be-hold us at thy feet! Let this the "gate of heaven" be.

## BOYNTON. L. M.

1. Awake, my soul, in joyful lays, And sing thy great Redeemer's praise; He justly claims a song from me, His loving kindness, O how free, His loving kindness, O how free.

2. When trouble, like a gloomy cloud, Has gathered thick and thundered loud, He near my soul has always stood, His loving kindness, O how good, His loving kindness, O how good.

1. As twi - light falls, the night is near, I fold my work a - way, And kneel to One who deigns to hear The sto - ry of the day.

2. The old, old sto - ry; yet I kneel To tell it at thy call; And cares grow light - er as I feel That Je - sus knows them all.

3. So here I lay me down to rest, As night - ly sha - dows fall, And lean con - fid - ing on his breast, Who knows and pit - ies all.

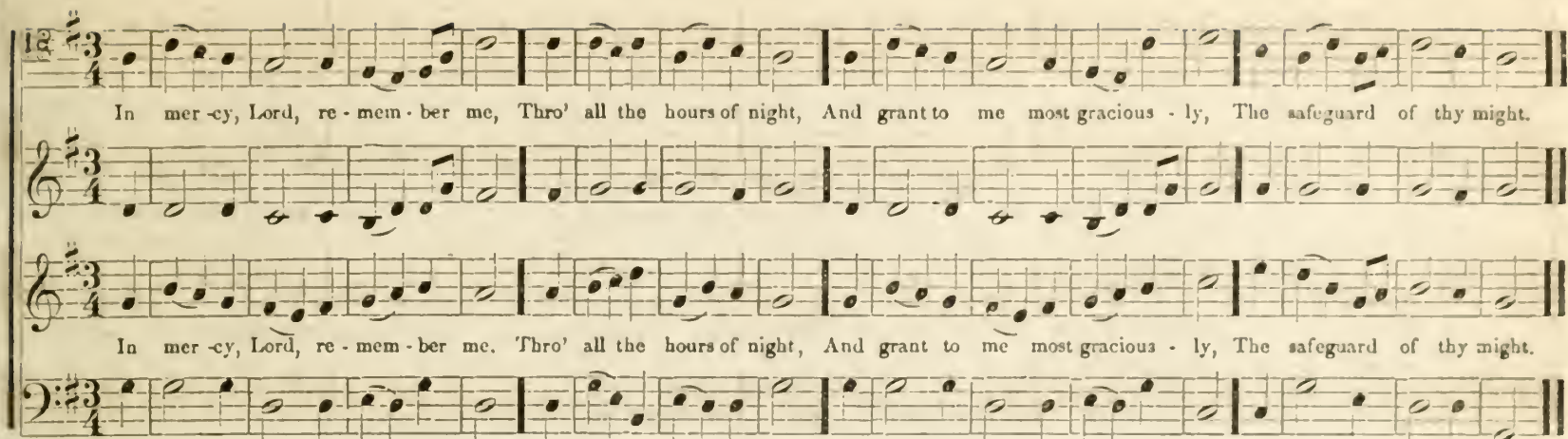
## BALADINE. C. M.

1. Praise ye the Lord, im - mor - tal choir! In heav'nly heights a - bove, With harp, and voice, and soul of fire, Burn - ing with per - fect love.

2. Shine to his glo - ry, worlds of light! Ye mil - lion suns of space; Ye moons and glist'ning stars of night, Running your mys - tic race.

3. And round the wide world let it roll, Whil'st man shall lead it on; Join ev - 'ry ransomed hu - man soul, In glorious u - ni - son.



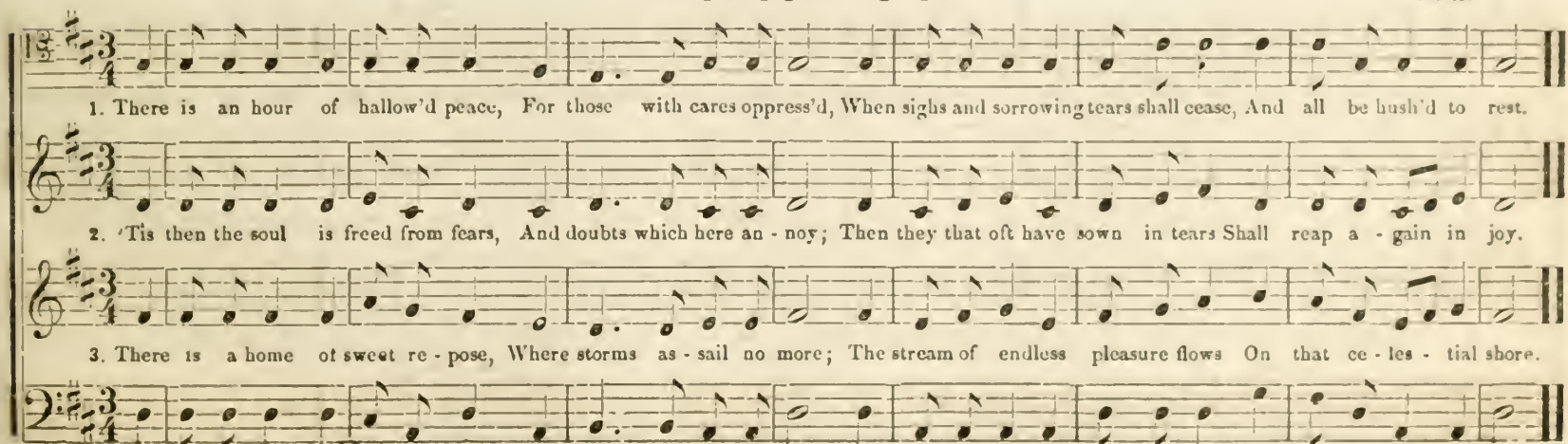
12 

In mer-cy, Lord, re-mem-ber me, Thro' all the hours of night, And grant to me most gracious-ly, The safeguard of thy might.

In mer-cy, Lord, re-mem-ber me. Thro' all the hours of night, And grant to me most gracious-ly, The safeguard of thy might.

## MUNSON. C. M.

MAX.



1. There is an hour of hallow'd peace, For those with cares oppress'd, When sighs and sorrowing tears shall cease, And all be hush'd to rest.

2. 'Tis then the soul is freed from fears, And doubts which here an- noy; Then they that oft have sown in tears Shall reap a- gain in joy.

3. There is a home of sweet re- pose, Where storms as- sail no more; The stream of endless pleasure flows On that ce- les- tial shore.

*Andante.*

1. O Thou, from whom all goodness flows, I lift my soul to thee; In all my sorrows, conflicts, woes, O Lord, re-mem-ber me!

2. When on my ach-ing, burdened heart, My sins lie heav-i-ly, Thy par-don grant, new peace im-part; Then, Lord, re-mem-ber me!

3. And when be-fore thy throne I stand, And lift my soul to thee, Then with the saints at thy right hand, O Lord, re-mem-ber me!

## SIGNET. C. M.

1. Fa-ther, what-e'er of earth-ly bliss Thy sov'reign hand de-nies, Ac-cept-ed at thy throne of grace, Let this po-ti-tion rise.

2. "Give me a calm, a thank-ful heart, From ev-'ry murmur free; The blessings of thy grace im-part, And make me live to thee.

3. "Let the sweet hope that thou art mine, My life and death at-tend; Thy presence thro' my journey shine, And crown my journey's end.



1. When waves of trou - ble round me swell, My soul is not dismayed; I hear a voice I know full well—"Tis I, be not a - fraid."

2. When black the threat'ning skies ap - pear, And storms my path in - vade, Those ac - cents tran - quil - ize each fear, "Tis I, be not a - fraid."

3. There is a gulf that must be crossed; Dear Saviour, lend thine aid! And whisper when my bark is tossed, "Tis I, be not a - fraid."

4. There is a dark and fear - ful vale, Death hides within its shade; Oh, say, when flesh and heart shall fail, "Tis I, be not a - fraid."

MELZINO. C. M.

E.

1. My God, ac - cept my heart this day, And make it al - ways thine; That I from thee no more may stray, No more from thee do - cline.

2. Be - fore the cross of him who died, Be - hold, I prostrate fall; Let ev - 'ry sin be cru - ci - fied, Let Christ be all in all.

3. Let ev - 'ry thought, and work, and word To thee be ev - er giv'n; Then life shall be thy ser - vice, Lord, And death the gate of heav' n.

1. Je - ru - sa - lem, my happy home, Name ev - er dear to me, When shall my la - bors have an end, In joy and peace in thee?

3. O when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - ga - tions ne'er break up, And Sabbaths have no end?

5. Why should I shrink at pain and wo? Or feel at death dis - may? I've Canaan's goodly land in view, And realms of end - less day.

2. When shall these eyes thy heaven-built walls And pearly gates be - hold? Thy bulwarks, with sal - va - tion strong, And streets of shining gold.

4. There hap - pier bow'rs than E - den bloom, Nor sin nor sorrow know; Blest seats! thro' rude and storm-y scenes, I on - ward press to you.

6. Je - ru - sa - lem! my hap - py home! My soul still pants for thee; Then shall my la - bors have an end, When I thy joys shall see.



*Andante.**cres.**dim e rit.*

1. How glad the tone when summer's sun Wreathes the gay world with flow'rs, And trees bend down with golden fruit, And birds are in their bow'rs, And birds are in their bow'rs.

2. The morn sends silent mu - sic down Upon each earthly thing; And al - ways since ere - a - tion's dawn, The stars together sing, The stars to - geth - er sing.

*cres.**dim e rit.*

3. O, let our lives, great God, breathe forth A constant mel - o - dy; And ev - 'ry ac - tion be a tone In that sweet hymn to Thee, In that sweet hymn to Thee.

Wreathes the gay world with flow'rs,


## GOLDEN GATES. C. M.

THEO. F. SEWARD.

1. The gold - en gates are lift - ed up, The doors are o - pen wide, The King of glo - ry is gone in Un - to his Fath - er's side.

2. Thou art gone up be - fore us, Lord, To make for us a place, That we may be where now Thou art, And look up - on God's face.


3. Lift up your hearts, lift up your minds, Let Thy dear grace be given; That while we tar - ry here be - low, Our treas - ure be in heav'n.



1. Shep-herds, re-joice, lift up your eyes, And send your fears a way, And send your fears a-way;

2. Thus Gabriel sung, and straight a-round The heav'n-ly ar-mies throng, The heav'n-ly ar-mies throng;

3. Glo-ry to God that reigns a-bove, Let peace ..... surround the earth, Let peace surround the earth;



News from the re-gions of the skies, The Sa-viour's born to-day, The Saviour's born to-day.

They tune their harps to loft-y sound, And thus con-clude the song, And thus con-clude the song.

Mor-tals shall know their Ma-ker's love, At their Re-deemer's birth, At their Re-deemer's birth.



MODERATO.

Dear refuge of my wea - ry soul, On thee, when sor - rows rise, On thee, when waves of trouble roll, My faint - ing hope re - lies.

Dear refuge of my wea - ry soul, On thee, when sor - rows rise, On thee, when waves of trou - ble roll, My faint - ing hope re - lies.

Dear refuge of my wea - ry soul, On thee, when sor - rows rise, On thee, when waves of trouble roll, My faint - ing hope re - lies.

## LAKEVILLE. C. M.

E.

1. To our Redeem - er's glo - rious name Awake the sa - cred song; Oh, may his love, im - mor - tal flame!—Tune ev - 'ry heart and tongue.

2. Dear Lord, while we a - dor - ing, pay Our humble thanks to thee, May ev - 'ry heart with rap - ture say, "The Sa - vour died for me!"

3. Oh, may the sweet, the bliss - ful theme, Fill ev - 'ry heart and tongue? Till stran - gers love thy charm - ing name, And join the sa - cred song.

## DECLINING DAY. C. M.

1. The twi-light falls, the night is near, I fold my work a - way, And kneel to one who bends to hear The sto - ry of the day.

2. The old, old sto - ry; yet I kneel To tell it at thy call; And cares grow light - er as I feel That Je - sus knows it all.

3. So here I lay me down to rest, As nightly shadows fall, And lean con - fid - ing on his breast, Who knows and pit - ies all.

## MALVERNO. C. M.

MODERATO.

1. Come, let us join our cheer - ful songs With an - gels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

2. "Worthy the Lamb that died," they cry, "To be ex - alt - ed thus!" "Worthy the Lamb," our lips re - ply, "For he was slain for us"

3. Je - sus is wor - thy to re - ceive Hon - or and power di - vine; And blessings more than we can give, Be, Lord, for - ev - er thine.

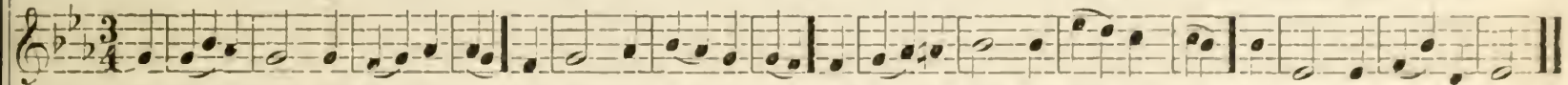
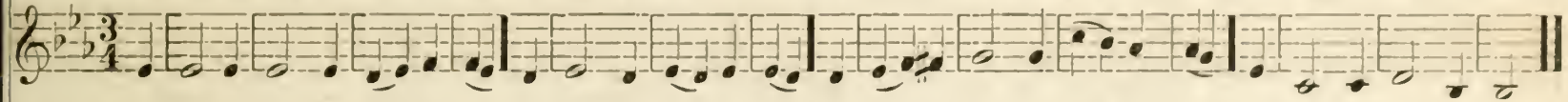
4. Let all that dwell a - bove the sky, And air, and earth, and seas, Conspire to lift thy glo - ries high, And speak thine endless praise.



*With feeling.*



1. And can mine eyes with-out a tear, A weep-ing Sa-viour see? Shall I not weep His groans to hear, Who groan'd and died for me?

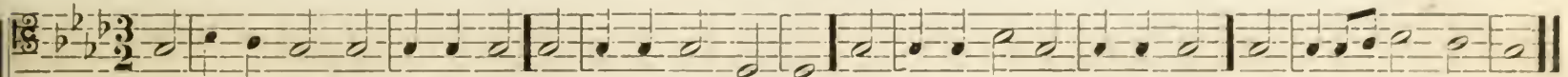


2. Blest Je-sus! let those tears of Thine Sub-duc each stubborn foe; Come, fill my heart with love di-vine, And bid my sor-rows flow.

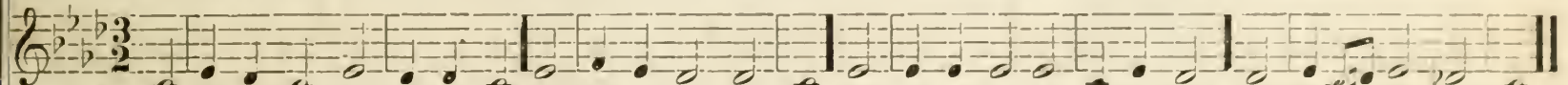


GLEASON. C. M.

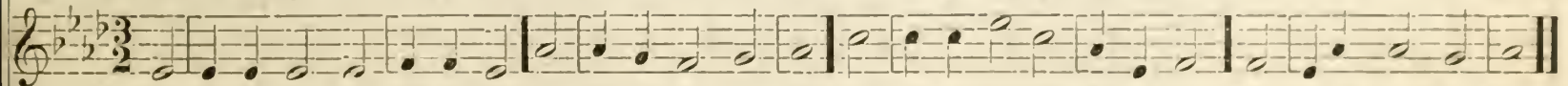
T. H. TANNER.



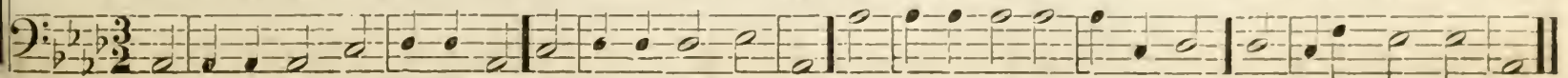
1. Lord, when we bend be-fore thy throne, And our con-fes-sions pour, O may we feel the sins we own, And hate what we de-plore.



2. Our con-trite spir-its pitying see; True pen-i-tence im-part: And let a heal-ing ray from Thee Beam hope on ev-'ry heart.



3. When we dis-close our wants in pray'r, O, let our wills re-sign; And not a thought our bo-som share, Which is not whol-ly Thine.



1. Oh! could our thoughts and wishes fly Above these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er invades!

2. There joys unseen by mortal eyes, Or reason's feeble ray, In ever-blooming prospect rise, Unconscious of decay.

3. Lord, send a beam of light divine To guide our upward aim; With one reviving touch of thine Our languid hearts in flame.

4. Then shall, on faith's sublimest wing, Our ardent wishes rise To those bright scenes, where pleasures spring, Immortal in the skies.

## WILLARD. C. M.

F. C. CUSHMAN.

*Allegro moderato.*

1. I sing thy almighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.

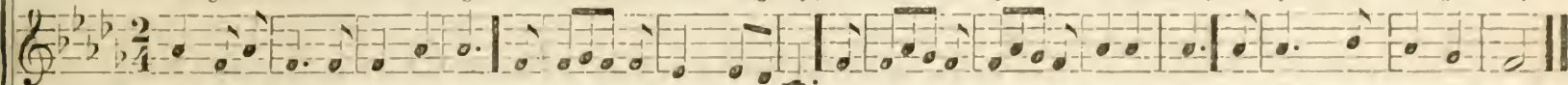
2. I sing the wisdom that ordained The sun to rule the day: The moon shines full at his command, And all the stars obey.

3. I sing the goodness of the Lord, That filled the earth with food: He formed the creatures with his word And then pronounced them good.



*Boldly.*

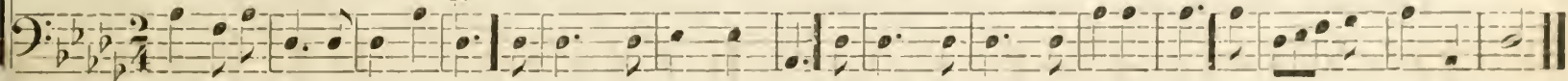
1. A - gain the Lord of life and light A - wakes the kind - ling ray; Un - seals the eye - lids of the morn, And pours re - ful - gent day.



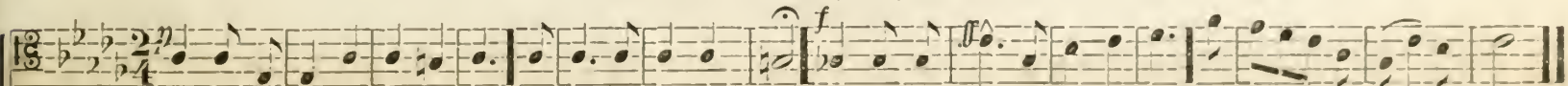
3. This day be grate - ful hom - age paid, And loud ho - san - nas sung; Let glad - ness dwell in ev'ry heart, And praise on ev - 'ry tongue.



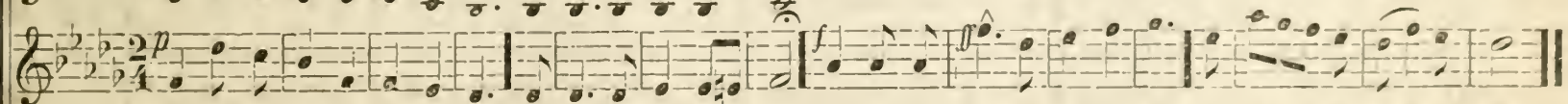
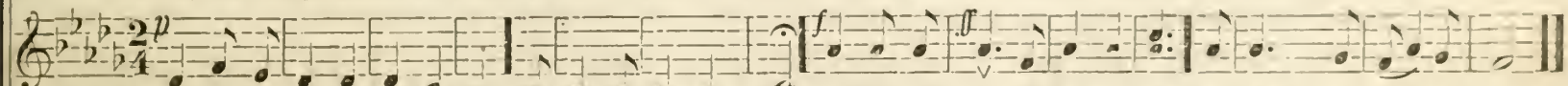
4. Ten thousand thousand lips shall join, To hail this hap - py morn, Which scatters bless - ings from its wings On na - tions yet un - born.



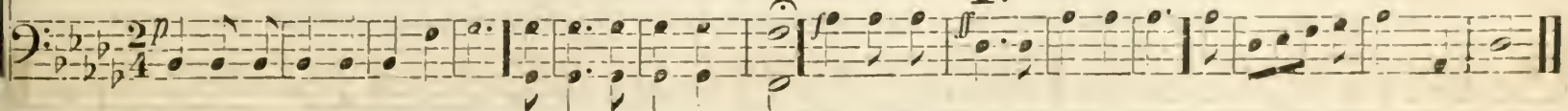
## LOCARNO. C. M. No. 2.



2. Oh, what a night was that which wrapt A guilt - y world in gloom! Oh, what a Sun, which broke this day, Tri - um - phant from the tomb!



2. Oh, what a night was that which wrapt A guilt - y world in gloom! Oh, what a Sun, which broke this day, Tri - umph - ant from the tomb!



1. See Is-ra-el's gen-tle shep-herd stands, With all-en-gag-ing charms; Hark! how he calls the ten-der lambs, And folds them in his arms.

2. "Per-mit them to ap-proach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these, The Lord of an-geis came."

3. We bring them, Lord, in thank-ful hands, And yield them up to thee; Joy-ful, that we our-selves are thine, Thine let our offspring be.

## GEER. C. M.

GREATORIX.

1. To our Re-deem-er's glorious name, A- wake the sa-cred song! Oh! may his love, im-mor-tal flame, Tune ev-'ry heart and tongue.

2. Dear Lord! while we a-dor-ing pay Our hum-ble thanks to thee. May ev-'ry heart with rapture say, "The Sa-vionr died for me!"

3. Oh! may the sweet, the blissful theme, Fill ev-'ry heart and tongue, Till strangers love thy charming name, And join the sa-cred song



1. Oh, for a shout of sa - cred joy To God, the sov'reign King! Let ev'ry land their tongues employ, Let ev'ry land their tongues employ, And hymns of triumph sing.

2. Jesus, our God, as - cends on high; His heavenly guards around Attend him ri - sing thro' the sky, Attend him rising thro' the sky, With trumpets' joy - ful sound.

3. While angels shout and praise their King, Let mortals learn their strains; Let all the earth his honor sing, Let all the earth his honor sing, O'er all the earth he reigns.

## TAPPAN. C. M.

H. R. PALMER.

1. See, Is - rael's gen - tle Shepherd stands With all - en - ga - ging charms; Hark, how he calls the ten - der lambs, And folds them in his arms.

2. "Per - mit them to ap - proach," he cries, "Nor scorn their hum - ble name: For 'twas to bless such souls as these, The Lord of an - gels came."

3. We bring them, Lord, in thank - ful hands, And yield them up to thee; Joy - ful that we ourselves are thine—Thine let our off - spring be.

ALTO SOLO.

1. Dear Re-fuge of my wea-ry soul, On thee, when sor-rows rise, On thee, when waves of trou-ble roll, My faint-ing hope re-lies.  
 3. Hast thou not bid me seek thy face? And shall I seek in vain? And can the ear of sov-'reign grace Be deaf when I complain?

## BROCKWAY. C. M. No. 2.

L. O. EMERSON.

2. To thee I tell each ris-ing grief, For thou alone canst heal; Thy word can bring a sweet re-lief For ev-'ry pain I feel.  
 4. No—still the ear of sov'reign grace Attends the mourner's prayer; Oh, may I ev-er find ac-cess To breathe my sor-rows there.  
 5. Thy mer-cy-seat is o-pen still; Here let my soul re-treat; With humble hope attend thy will, And wait be-neath thy feet.



*Prayerfully.*

1. Be mer-ci-ful to me, O God! Be mer-ci-ful to me; For tho' I sink beneath thy rod, Yet do I trust in thee.

2. Thou art my re-fuge, and I know My burden thou dost bear; And I would seek where'er I go, To cast on thee my care.

3. Thou knowest, Lord, my flesh, how frail, Strong tho' my spir-it be; Oh, then as-sist, when foes as-sail The soul that clings to thee.

4. And, gracious Lord, whate'er be-fall, A thankful heart be mine, A heart that answers to thy call, One that is whol-ly thine.

5. And may I ne'er for-get that thou Wilt soon re-turn a-gain, And those who love thy eom-ing now, Shall shine in glo-ry then.

PALMER. C. M.

L. O. EMERSON.

1. Return, O wand'r'er, now re-turn, And seek thy Fa-ther's face! Those new de-sires, which in thee burn, Were kindled by his grace.

2. Return, O wand'r'er, now re-turn, He hears thy hum-ble sigh; He sees thy softened spir-it mourn, When no one else is nigh.

3. Return, O wand'r'er, now re-turn, And wipe the fall-ing tear! Thy Fa-ther calls, no long-er mourn; His love in-vides thee near.



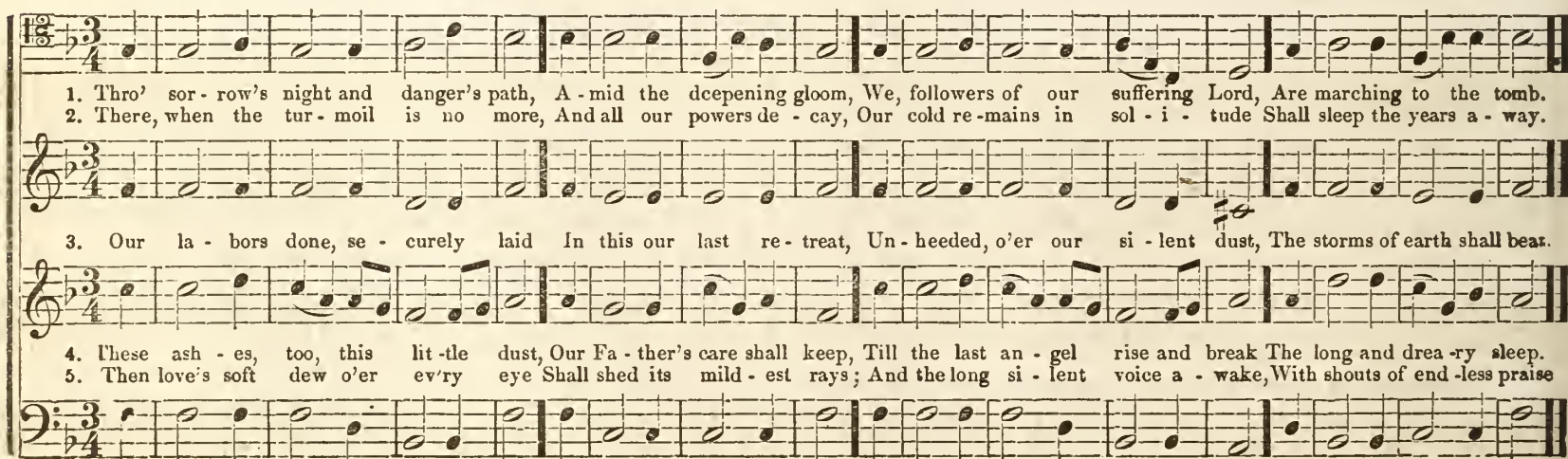
1. Come, let us lift our joy - ful eyes Up to the courts above, And smile to see our Fa - ther there, Up - on a throne of love.

2. The peaceful gates of heavenly bliss Are o - pened by the Son; High let us raise our notes of praise, And reach th' almighty throne.

3. To thee ten thousand thanks we bring, Great Ad - vo - cate on high; And glo - ry to th' e - ter - nal King, Who lays his an - ger by.

## STEADMAN. C. M.

L. O. EMERSON.



1. Thro' sor - row's night and danger's path, A - mid the deepening gloom, We, followers of our suffering Lord, Are marching to the tomb.

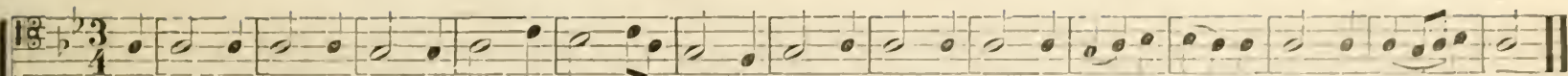
2. There, when the tur - moil is no more, And all our powers de - cay, Our cold re - mains in sol - i - tude Shall sleep the years a - way.

3. Our la - bors done, se - curely laid In this our last re - treat, Un - heeded, o'er our si - lent dust, The storms of earth shall bear.

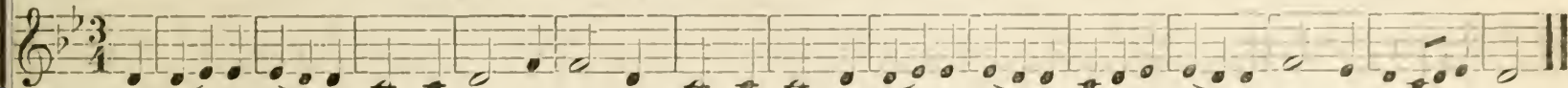
4. These ash - es, too, this lit - tle dust, Our Fa - ther's care shall keep, Till the last an - gel rise and break The long and dreary sleep.

5. Then love's soft dew o'er ev'ry eye Shall shed its mild - est rays; And the long si - lent voice a - wake, With shouts of end - less praise

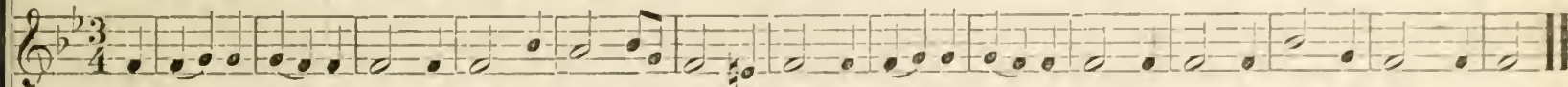




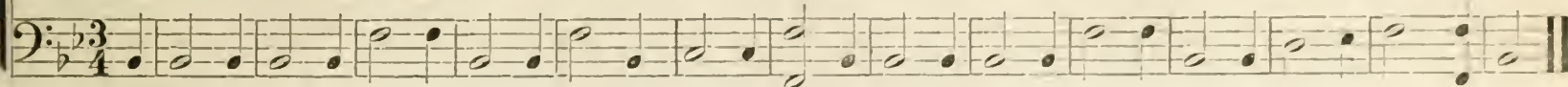
1. With joy we med - i - tato the grace Of our High Priest a - bove; His heart is made of ten - der - ness—It melts with pity - ing love.



2. Touched with a sym - pa - thy within, He knows our fee - ble frame; He knows what sore temp - ta - tions mean, For he hath felt the same.

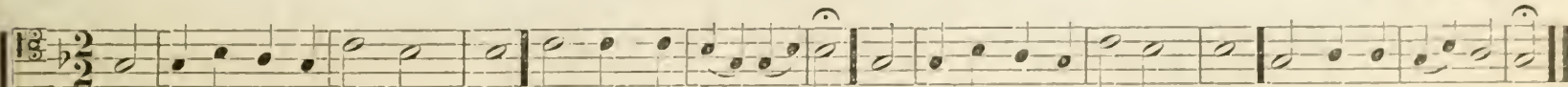


3. Then let our hum - ble faith address His mer - cy and his pow'r; We shall ob - tain de - liv - 'ring grace In the dis - tress - ing hour.

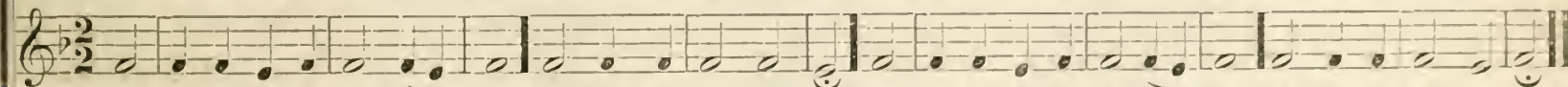


SWEET REPOSE. C. M.

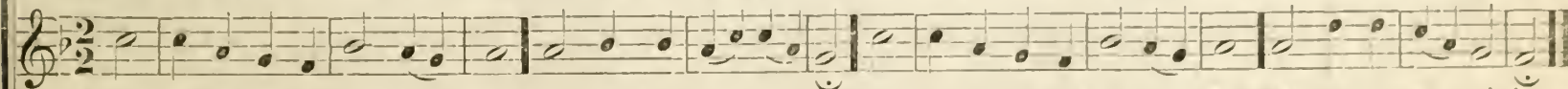
A. B. CRANE.



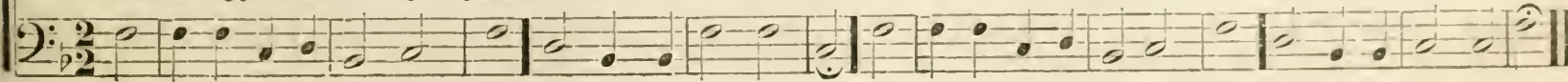
1. There is a home of sweet re - pose, Where storms as - sail no more, The stream of endless pleasure flows, On that ce - les - tial shore.



2. 'Tis then the soul is freed from fears, And doubts which here an - noy; Then they who oft have sown in tears, Shall reap a - gain in joy.



3. There smiling peace with love ap - pears, And bliss with - out al - loy; There they who oft have sown in tears, Now reap e - ter - nal joy.



*Not too fast.*

1. On Jor-dan's stormy banks I stand, And cast a wishful eye To Canaan's fair and hap-py land, Where my possessions lie, Where my possessions lie.

3. When shall I reach that happy place, And be for-ev-er blest? When shall I see my Father's face, And in his bo-som rest, And in his bosom rest.

The first system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 6/4. The music is written in a simple, hymn-like style with many whole and half notes.

2. Oh, the transporting, rapturous scene, That rises to my sight! Sweet fields array'd in liv-ing green, And riv-ers of delight, And riv-ers of de-light.

*f* *cres.*

4. Fill'd with delight, my raptur'd soul Would here no longer stay; Tho' Jordan's waves should round me roll, I'd fearless launch a-way, I'd fearless launch a-way.

The second system also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 6/4. The music continues in the same style, with a crescendo marking (*cres.*) and a forte marking (*f*) appearing above the middle staff.





1. Welcome, O Saviour! to my heart; Possess thine hum - ble throne; Bid ev - 'ry ri - val hence de - part, And claim me for thine own.

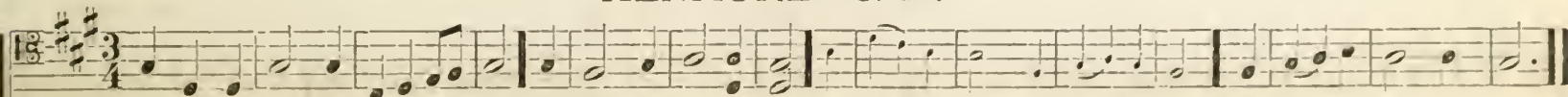


2. Oh! may I nev - er turn a - side, Nor from thy bo - som flee; Let nothing here my heart di - vide, — I give it all to thee.

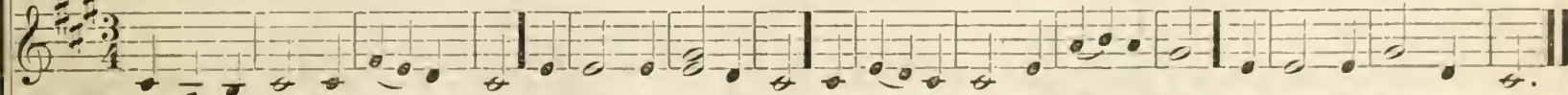


## KENMORE. C. M.

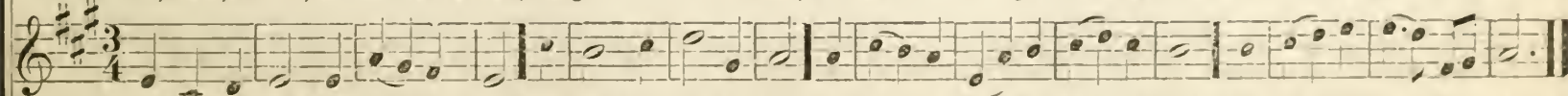
E.



1. Keep silence, all ere - a - ted things! And wait your Maker's nod; My soul stands trembling, while she sings The hon - ors of her God.



2. Life, death, and hell, and worlds unknown, Hang on his firm de - cree; He sits on no pre - carious throne, Nor borrows leave to be.



3. His prov - i - dence un - folds the book, And makes his counsel shine; Each opening leaf, and ev - 'ry stroke, Ful - fills some deep de - sign.  
4. In thy fair book of life and grace, Oh! may I find my name Re - cord - ed in some humble place, Be - neath my Lord, the Lamb.



## TOKEN. C. M.

L. O. EMERSON.

1. I know that my Re-deem-er lives, And ev-er prays for me; A to-ken of his love he gives, A pledge of lib-er-ty.

2. I find him lift-ing up my head; He brings sal-va-tion near; His presence makes me free in-deed, And he will soon ap-pear.

3. Je-sus, I hang up-on thy word: I stead-fast-ly be-lieve Thou wilt re-turn, and claim me, Lord, And to thy-self re-ceive.

## TEMPLE. C. M.

L. B. STARKWEATHER.

1. Lord, in the morning thou shalt hear My voice as-cending high, To thee will I di-rect my prayer, To thee lift up mine eye.

2. Up to the hills where Christ is gone, To plead for all his saints; Pre-sent-ing at his Fa-ther's throne, Our songs and our complaints.



*Allegretto.*

1. I love to steal a-while a - way From ev' - ry cumb'ring care, And spend the hours of setting day In humble, grateful prayer.

2. I love, in sol-i - tude, to shed The pen - i - tential tear; And all his promis - es to plead, Where none but God can hear.

3. I love to think on mercies past, And fu - ture good implore; And all my cares and sorrows cast On him whom I a - dore.

4. Thus, when life's toilsome day is o'er, May its de - parting ray Be calm as this im-pres-sive hour, And lead to endless day.

# MARSHALL. C. M.

WM. H. BUEGETT.

*Legato.*

1. Sweet is the prayer whose ho - ly stream In earnest pleading flows; De-votion dwells upon the theme, And warm and warmer grows.

2. But sweeter far the still small voice, Unheard by human ear, When God has made the heart rejoice, And dried the bit-ter tear.

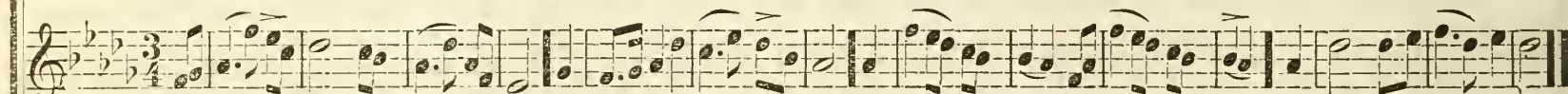
3. No accents flow, no words ascend; All utterance faileth there; But God himself doth comprehend And answer si-lent prayer.

## INGLEHART. C. M.

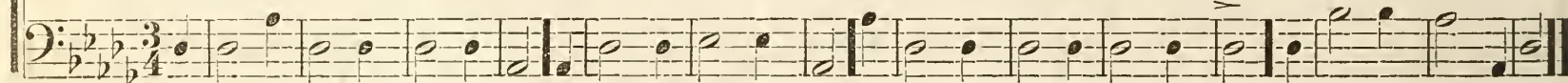
L. O. EMERSON.



1. As pants the hart for cooling streams, When heated in the chase; So longs my soul, O God, for thee, And thy re-fresh-ing grace.

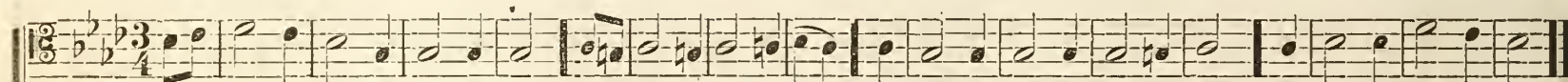


2. For thee, my God, the liv-ing God, My thirst-y soul doth pine; Oh! when shall I be-hold thy face, Thou Ma-jes-ty divine?

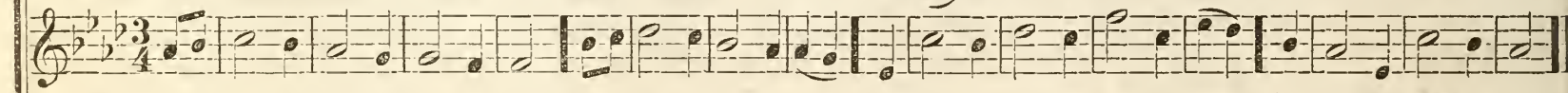


## MANOAH. C. M.

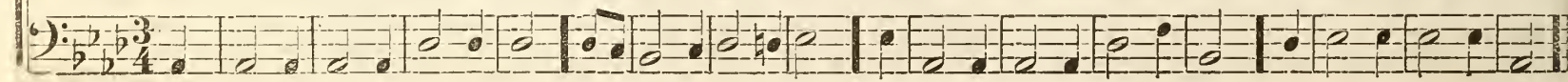
GREATOROX.



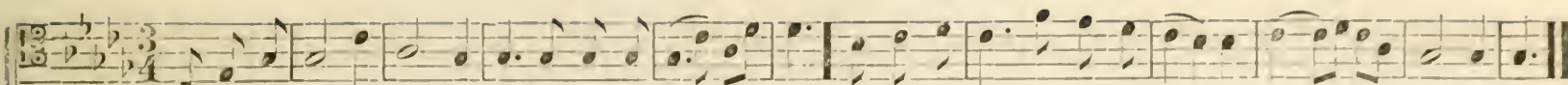
1. E-ter-nal Spirit, God of truth, Our contrite hearts inspire; Re-vive the flame of heavenly love, And feed the pure de-sire.



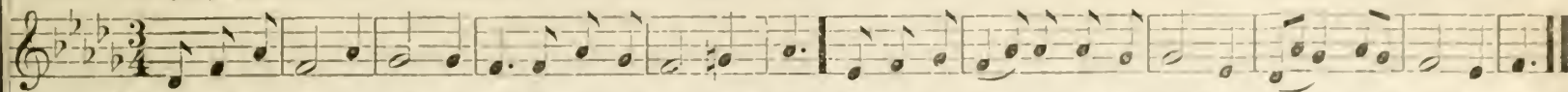
2. 'Tis thine to soothe the sorrowing mind, With guilt and fear oppressed; 'Tis thine to bid the dy-ing live, And give the wea-ry rest.







1. Bright glories rush up - on my sight, And charm my wondering eyes; The regions of in - mor-tal light, The beau - ties of the skies.



2. All hail, ye fair, ce - lestial shores. Ye land of end - less day: A rich de - light your prospect pours, And drives my griefs a - way.

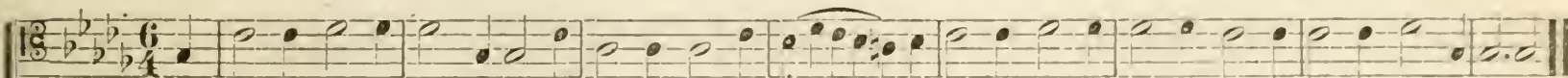


3. There's a de - lightful clearness now; My clouds of doubt are gone; Fled is my form - er darkness too; My fears are all with-drawn.



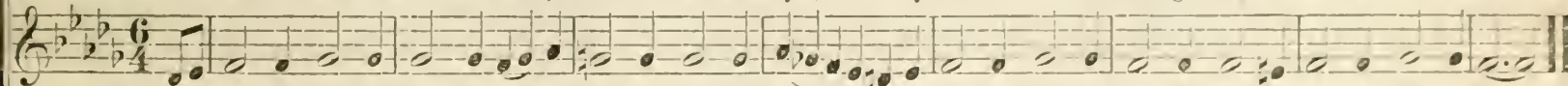
## AGGIE. C. M.

MISS MATE L. RICKEY.

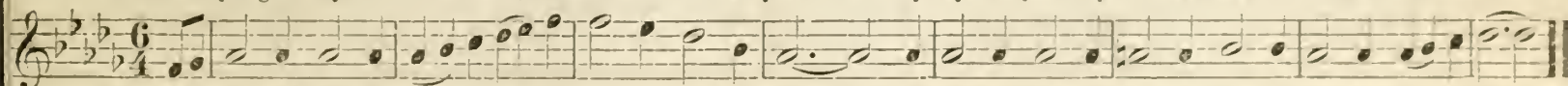


1. Sweet day! so cool, so calm, so bright, Bri-dal of earth and sky; .... The dew shall weep thy fall to-night, For thou, a - las! must die.

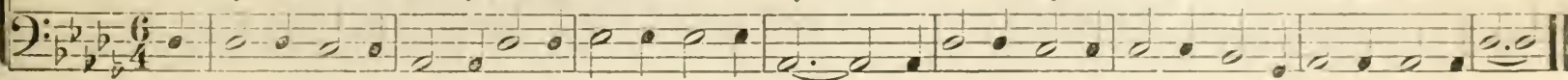
2. Sweet rose! in air whose o - dors wave, And color charms the eye; .... Thy root is e - ven in the ground, And thou, a - las! must die.



3. Sweet Spring! of days and roses made, Whose charms for beauty vie; .... Thy days de - part, thy ro - ses fade, Thou too, a - las! must die.



4. On - ly a sweet and ho - ly soul, Hath tints that nev - er fly; .... While flow'rs decay, and seasons roll, It lives, and cannot die.



*mp* *p* *f2* *f*

Thou dear Re-deem-er, dy-ing Lamb, We love to hear of thee, No music like thy charming name, Nor half so dear can be, Nor half so dear can be.

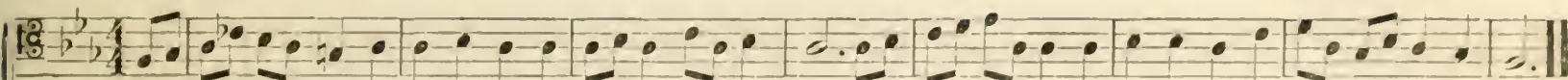
*mp* *p* *f2* *f*

*cres.* *f*

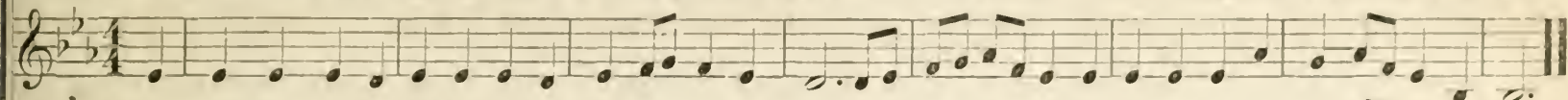
When we appear in yonder cloud, With all the favored throng, Then shall we sing more sweet, more loud, And Christ shall be our song, And Christ shall be our song.

*cres.* *f*

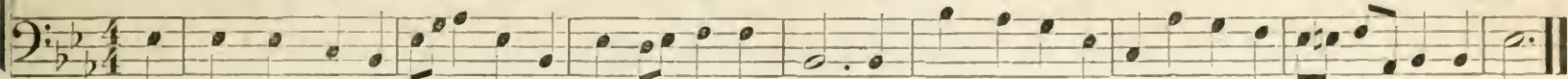




1. We praise thee oft for hours of bliss, For days of quiet rest; But oh, how seldom do we feel, That pain and tears are best!  
 2. We praise thee for the shining sun, For kind and glad some ways: When shall we learn, O Lord! to sing, Thro' weary nights and days.

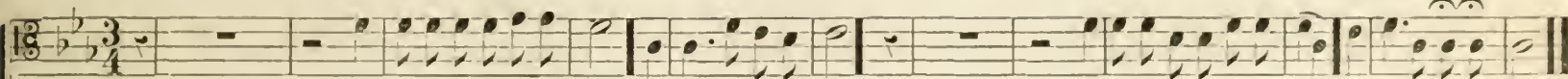


3. When rises first the blush of hope, Our hearts begin to sing; But surely not for this alone Should we our gladness bring.  
 4. Teach thou our weak and wand'ring hearts aright to read thy way, That thou with loving hand doth trace Our history every day.



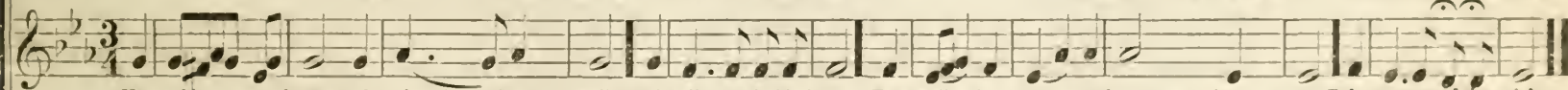
## EMPRESS. C. M.

G. W. FOSTER.

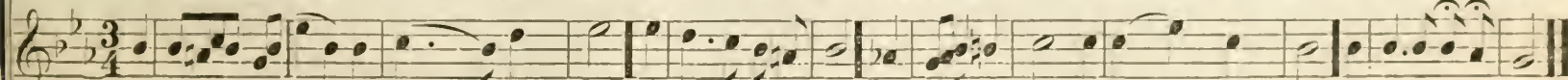


Ye golden lamps of heav'n farewell, With all your feeble light;

Farewell thou ever changing moon, Pale empress of the night.

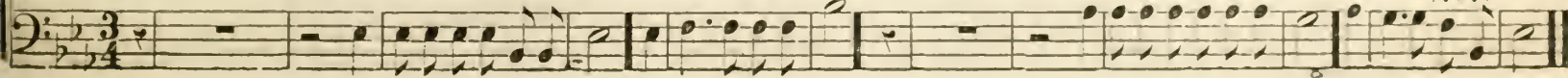


Ye golden lamps of heav'n farewell, With all your feeble light; Farewell thou ever changing moon, Pale empress of the night.



Ye golden lamps of heav'n farewell, With all your feeble light;

Farewell thou ever changing moon, Pale empress of the night.



WITH GRANDEUR.

1. Oh all ye na - tions praise the Lord. His glorious acts proclaim ; The fullness of his grace re - cord, And mag - ni - fy his name.

2. His love is great, his mer - cy sure. And faith - ful is his word ; His truth for - ev - er shall en - dure, For - ev - er praise the Lord.

## HOMANS. C. M.

L. O. EMERSON.

ANDANTE.

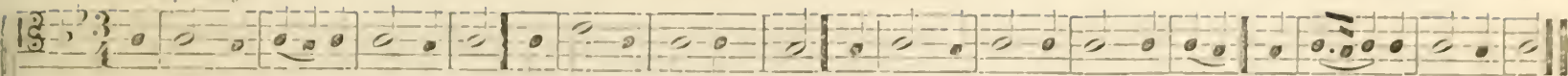
1. Af - lic - tion is a stormy deep, Where wave resounds to wave ; Tho' o'er my head the bil - lows roll, I know the Lord can save.

2. The hand that now withholds my joys, Can soon re - store my peace ; And he who bade the tem - pest rise, Can bid the tempest cease.

3. In darkest scenes when sorrows rose And pressed on ev'ry side, The Lord has still sustained my steps, And still has been my guide.

4. Here will I rest, and build my hope, Nor murmur at his rod ; He's more than all the world to me—My Health, my life, my God.

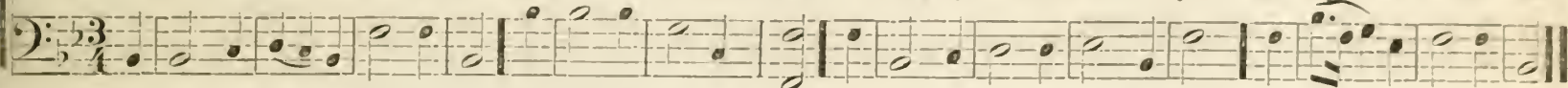


*With feeling.*

1. Thou dear Re - deem-er, dy - ing Lamb, I love to hear of thee; No mu - sic's like thy charming name. Nor half so sweet can be.



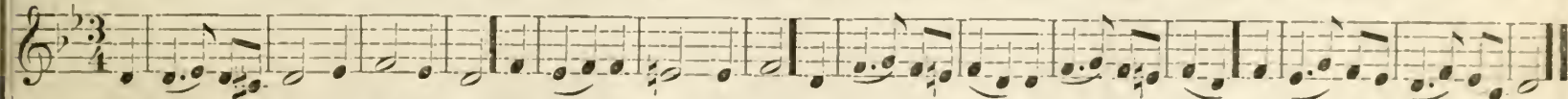
2. Oh, may I ev - er hear thy voice In mer-cy to me speak; In thee, my Priest, will I re - joice, And thy sal - va-tion seek.



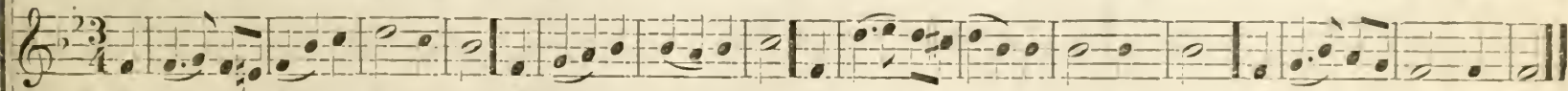
## LENFIELD. C. M.



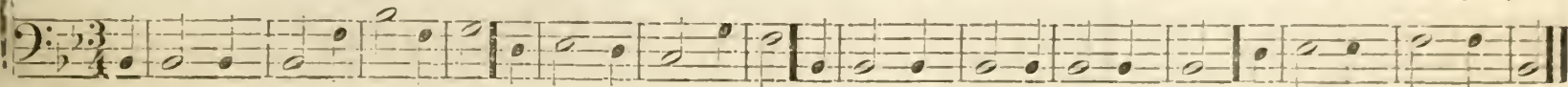
1. See Is - rael's gentle Shepherd stands With all - en - gaging charms; Hark, how he calls the ten - der lambs, And folds them in his arms!



2. "Permit them to approach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these, The Lord of an - gels came."



3. We bring them, Lord, in thankful hands, And yield them up to thee; Joy-ful that we ourselves are thine,—Thine let our off - spring be.



1. O for a clos - er walk with God, A calm and heavenly frame; A light to shine up - on the road That leads me to the Lamb.

2. The dearest i - dol I have known, Whate'er that i - dol be, Help me to tear it from thy throne, And worship on - ly thee.

1. A light to shine up-on the road,  
2. Help me to tear it from thy throne,

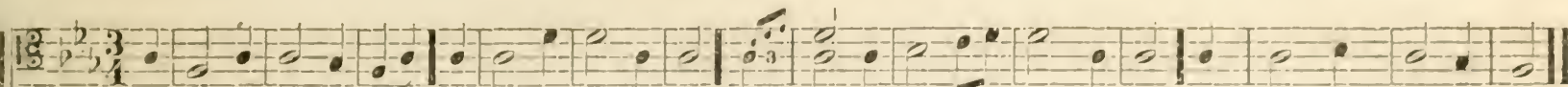
## DAY OF REST. S. M.

A. B. CRANE.

1. We close the sa - cred day, The hal - lowed day of rest; Im - part thy spir - it, Lord, we pray, To make it tru - ly blest.

2. The truth our ears have heard, Im - press on ev' - ry heart; Nor from our mem'-ry let thy Word, Like frunt - less seed de - part.

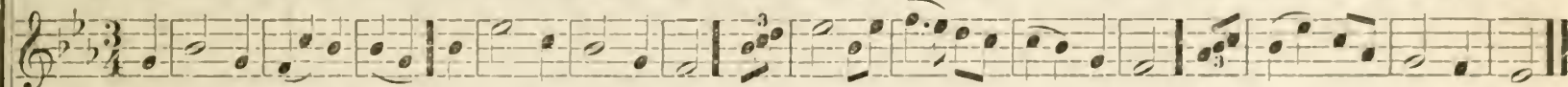




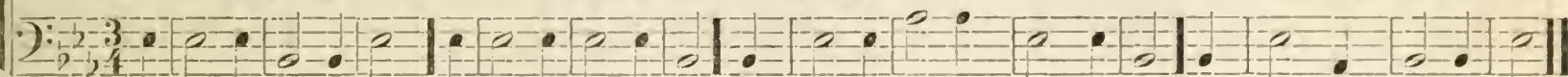
1. Did Christ o'er sinners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev' - ry eye.



2. The Son of God in tears The wond'ring angels see! Be thou as - ton - ished, O my soul! He shed those tears for thee.

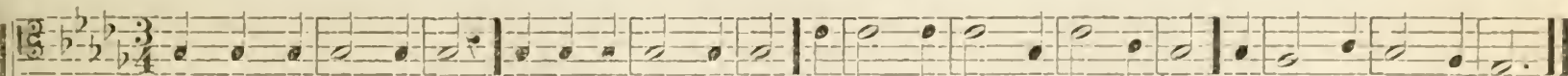


3. He wept that we might weep; Each sin demands a tear: In heaven a - lone no sin is found, And weep - ing is not there.



## JACOBY. S. M.

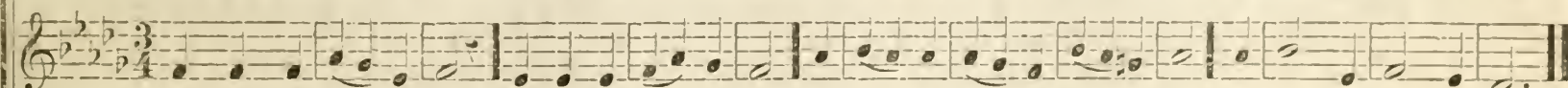
H. C. TIBBILS.



1. Se - rene I laid me down Beneath his guardian care; I slept, and I awoke and found My kind preserv - er near.

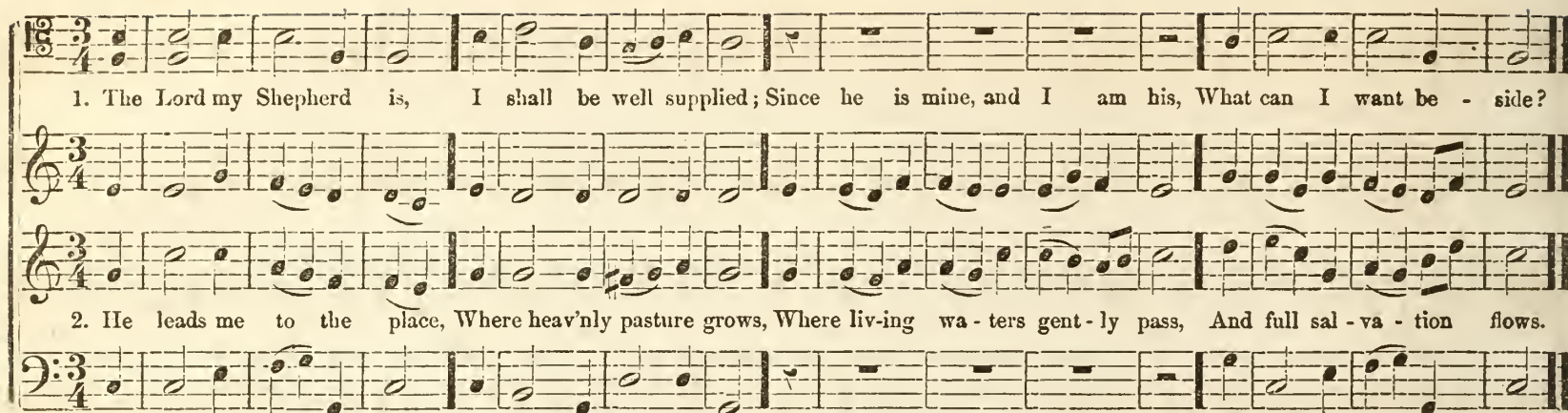


2. Thus does thine arm support This weak, de-fence-less frame; But whence these favors, Lord, to me? All worth - less as I am.



3. My life I would a - new Devote, O Lord, to thee; And in thy ser - vice I would spend A long e - ter - ni - ty.





1. The Lord my Shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want be - side?

2. He leads me to the place, Where heav'nly pasture grows, Where liv-ing wa - ters gent - ly pass, And full sal - va - tion flows.

## HOME. S. M.



1. One sweetly sol emn thought Comes to me o'er and o'er, Near - er my part - ing hour am I Than e'er I was be - fore.

2. Near - er my Fa - ther's house. Where many mansions be; Near - er the throne where Je - sus reigns, Near - er the crys - tal sea.

3. Near - er my go - ing home, Lay - ing my bur - den down. Leav - ing my cross of heavy grief, Wearing my star - ry crown.

4. Near - er that hid - den stream, Winding thro' shades of night, Roll - ing its cold, dark waves between Me and the world of light.

5. Je - sus, to thee I cling: Strengthen my arm of faith: Stay near me while my wayworn feet Press thro' the stream of death.



1. The day is past and gone, The evening shades ap - pear; Oh, may we all re - member well, The night of death draws near.

2. We lay our gar-ments by, Up - on our beds to rest; So death will soon dis - robe us all Of what we here pos - sessed.

3. Lord, keep us safe this night, Se - cure from all our fears; May angels guard us while we sleep, Till morning light ap - pears.

4. And when our days are past, And we from time re - move; Lord, may we in thy bo-som rest, The bo-som of thy love.

## CROSS. S. M.

C. P. MORRISON.

1. The Lord my Shep - herd is, I shall be well supplied; Since he is mine and I am his, What can I want be-side?

2. He leads me to the place, Where heav'nly pas - ture grows; Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul re-claim; And guides me in his own right way, For his most ho - ly name.

1. While my Re-deem-er's near, My Shepherd and my guide, I bid farewell to anxious fear; My wants are all supplied.

2. To ev-er fra-grant meads, Where rich a-bundance grows, His gracious hand in-dul-gent leads, And guards my sweet re-pose.

3. Dear Shepherd, if I stray, My wandering feet re-store; To thy fair pastures guide my way, And let me rove no more.

## SANCTUARY. S. M.

1. Come to the house of prayer, O, thou af-flict-ed, come, The God of peace shall meet thee there, He makes that house his home.

2. Come to the house of praise, Ye who are hap-py now; In sweet ac-cord your voi-ces raise, In kin-dred hom-age bow.



1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. Be-neath his watchful eye His saints se-cure-ly dwell; That hand which bears all nature up, Shall guard his children well.

3. Why should this anxious load Press down your weary mind? Hasten to your heavenly Father's throne, And sweet refreshment find.

4. His goodness stands approved, Unchanged from day to day; I'll drop my bur-den at his feet, And bear a song a-way.

GUARDIAN CARE. S. M.

*Andante.*

1. Serene I laid me down Beneath his guardian care; I slept, and I a-woke and found My kind pre-ser-ver near.

2. Thus does thine armsupport This weak de-fence-less frame; But whence these favors, Lord to me, All worthless as I am.

3. My life I would a-new Devote, O Lord, to thee; And in thy ser-vice I would spend A long e-ter-ni-ty.

1. Beyond the star - ry skies. Far as th'e - ter-nal hills, There in the boundless world of light Our great Re-deem - er dwells.

2. Around Him an - gels fair, In countless armies shine, And ev - er, in ex - alt - ed lays, They of - fer songs di - vine.

## TENDERNESS. S. M.

E.

1. The Lord my Shepherd is: I shall be well supplied: Since He is mine, and I am His, What can I want be - side?

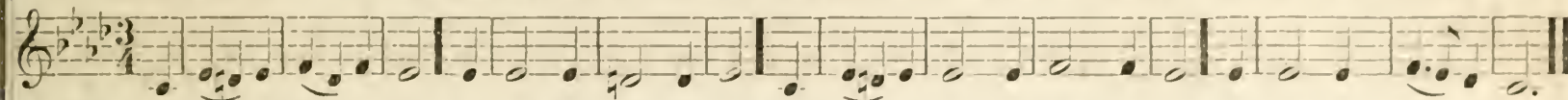
2. He leads me to the place Where heavenly pasture grows; Where living wa - ters gent-ly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul re - claim; And guides me in his own right way For his most ho - ly name.

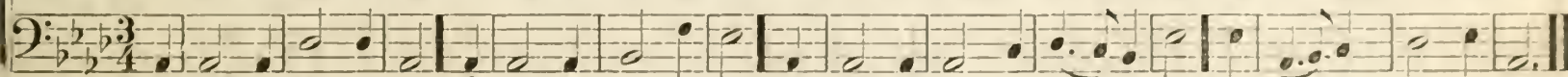


*Andante.*

1. My spir - it on thy care, Blest Sav - iour I re - cline; Thou wilt not leave me to despair, For thou art love di - vine.

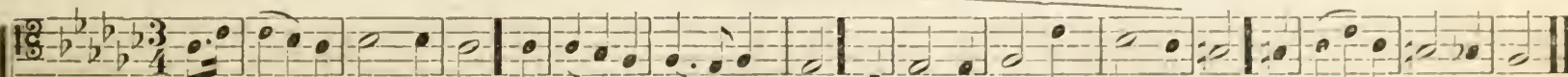


2. In thee I place my trust, On thee I calm - ly rest; I know thee good, I know thee just, And count thy choice the best.

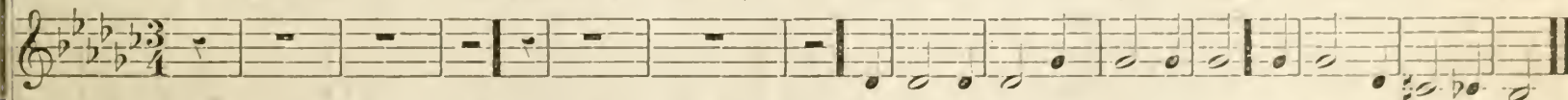


## BENDOL. S. M.

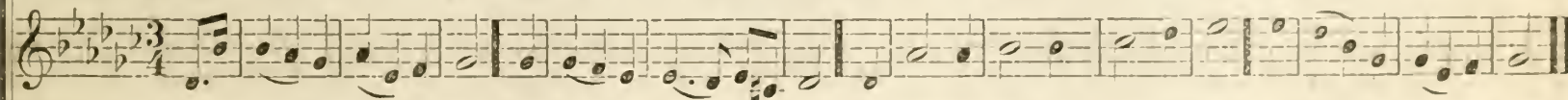
L. O. EMERSON.



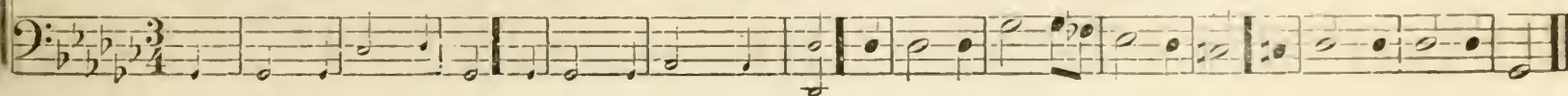
1. O, where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.



2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.



3. Be - yond this vale of tears There is a life a - bove, Un - measured by the flight of years: And all that life is love.



1. I want a heart to pray, To pray and nev - er cease; Nev - er to mur - mur at thy stay, Or wish my sufferings less.

2. I want a true re - gard, A sin - gle, stea - dy aim, Un - moved by threatening or re - ward, To thee and thy great name.

3. A jealous, just con - cern For thine im - mor - tal praise; A pure de - sire that all may learn, And glo - ri - fy thy grace.

## ALVORA. S. M.

J. S. BUCK.

*With spirit.*

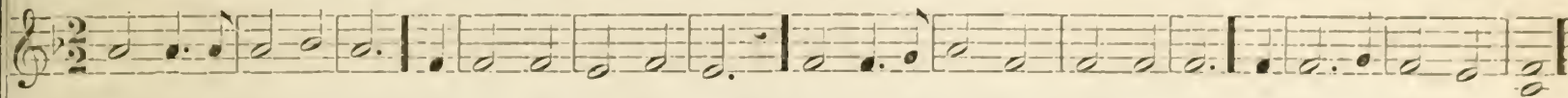
1. Come, we that love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus surround the throne.

2. Let those re - fuse to sing Who nev - er knew our God, But chil - dren of the heavenly King May speak their joys a - broad.

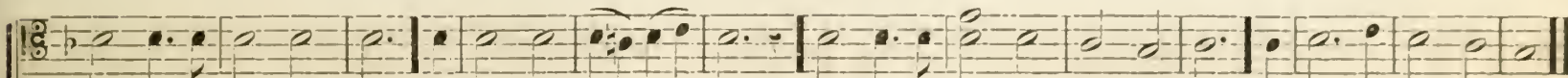
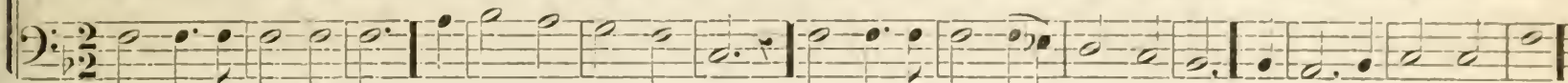




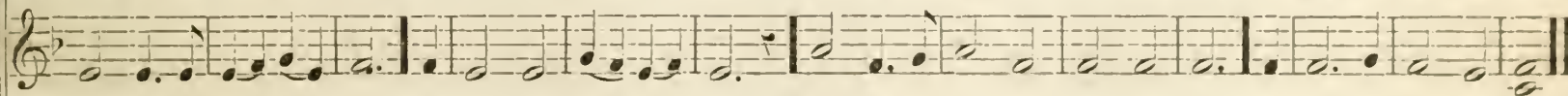
1. Sol-diers of Christ a - rise, And put your ar - mor on— Strong in the strength which God sup-plies Through his e - ter - nal Son.



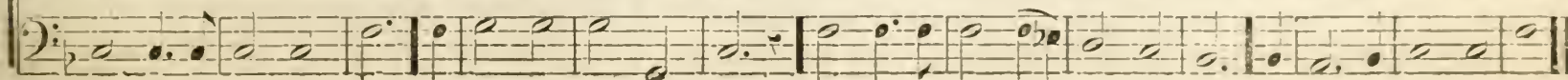
3. Stand, then, in his great might, With all his strength en-dued; But take to arm you for the fight, The pan - o - ply of God.



2. Strong in the Lord of hosts, And in his might - y power; Who in the strength of Je - sus trusts, Is more than con - quer - or.



4. That, having all things done, And all your con - flicts past, Ye may o'ercome, through Christ a - lone, And stand en - tire at last.



*With spirit.*

1. "The Lord is ris'n in-deed!" Then is his work performed; The mighty Captive now is freed, And death our foe disarmed, And death our foe disarmed.

2. "The Lord is ris'n in - deed!" At-tend-ing angels, hear; Up to the courts of heav'n with speed, The joyful tidings bear, The joy - ful tidings bear.

3. Then wake your golden lyres, And strike each cheerful chord; Join, all ye bright, celestial chors, To sing our risen Lord, To sing our risen Lord.

## LIVINGSTONE. S. M.

Arranged from an English Chant, by L. O. EMERSON.

*Allegretto.*

1. How swift the tor - rent rolls, That bears us to the sea! The tide which hurries thoughtless souls To vast e - ter - ni - ty.

2. Our fathers! where are they, With all they called their own? Their joys and griefs, and hopes and cares, And wealth, and hon - or, gone.

3. Of all the pi - ous dead, May we their footsteps trace, Till with them, in the land of light, We dwell be - fore thy face.

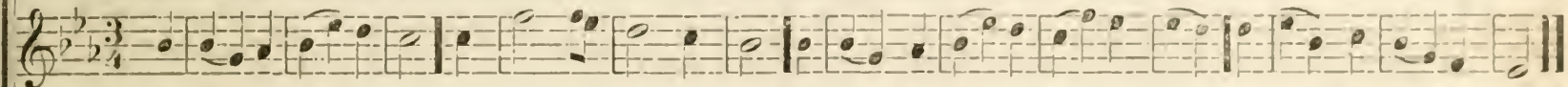




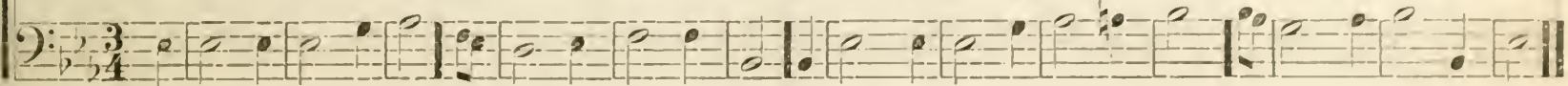
1. Sweet is the work, O Lord, Thy glorious name to sing; To praise and pray, to hear thy word, And grateful off-rings bring.



2. Sweet, at the dawning light, Thy boundless love to tell; And, when approach the shades of night, still on the theme to dwell.

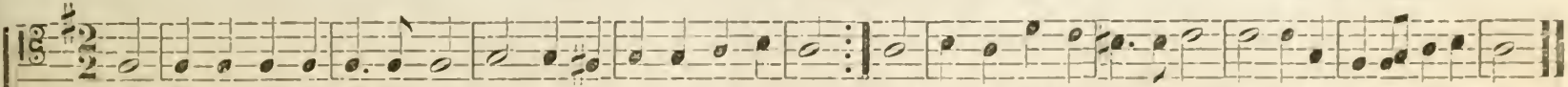


3. Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name rejoice.

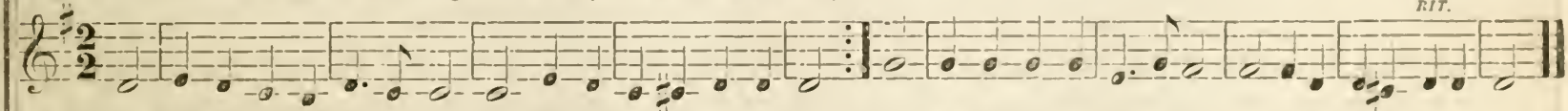


## MORRIS. L. M. 6 lines.

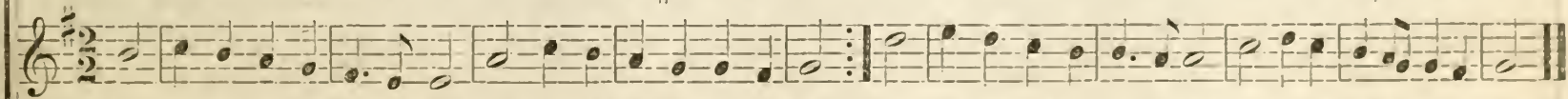
H. R. PALMER



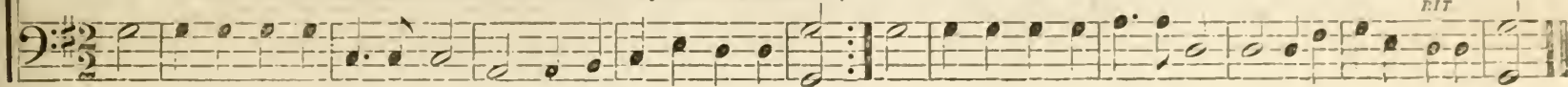
1. Dear Saviour, bless us ere we go; Thy word in - to our minds instill; } Thro' life's long day and death's dark night, O gentle Jesus, be our Light  
And make our lukewarm hearts to glow With holy love and fervent will; }



RIT.



2. Labor is sweet, for Thou hast toiled: And care is light, for Thou hast cared; } Thro' life's long day and death's dark night, O gentle Jesus, be our Light.  
O never let our works be soiled With strife, or by deceit ensnared; }



RIT.

1. At evening time let there be light; Life's lit - tle day draws near its close; Around me fall the shades of night, The night of death, the grave's repose;

2. At evening time let there be light; Stormy and dark hath been my day; Yet rose the morn di - vine - ly bright, Dews, birds and blossoms cheered the way;

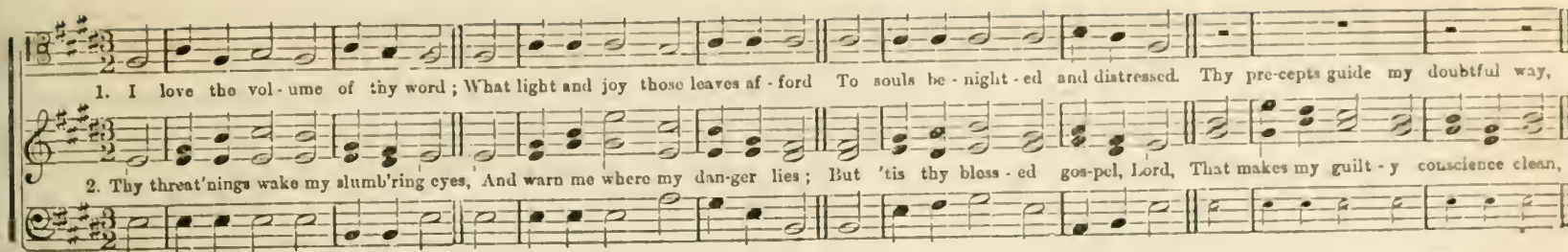
3. At evening time there shall be light. For God hath spoken; it must be; Fear, doubt, and anguish take their flight; His glo - ry now is risen on me;

To crown my joys, to end my woes, At evening time let there be light. To crown my joys, to end my woes, At evening time let there be light.

Oh, for one sweet, one parting ray! At evening time let there be light. Oh, for one sweet, one parting ray! At evening time let there be light.

Mine eyes shall his sal - va - tion see; 'Tis evening time, and there is light! Mine eyes shall his sal - va - tion see; 'Tis evening time, and there is light.





1. I love the vol-ume of thy word ; What light and joy those leaves af-ford To souls be-night-ed and distressed. Thy pre-cepts guide my doubtful way,

2. Thy threat'nings wake my slumb'ring eyes, And warn me where my dan-ger lies ; But 'tis thy bless-ed gos-pel, Lord, That makes my guilt-y conscience clean,

MARINA. L. P. M.

E.

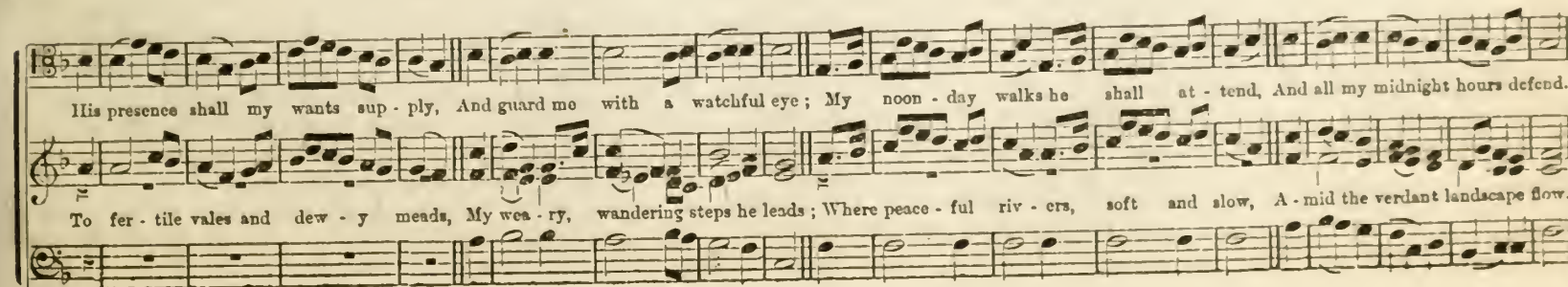


Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

1. The Lord my pas-ture shall prepare, And feed me with a shepherd's care ;

Converts my soul, subdues my sin, And gives a free, but large reward

2. When in the sul-try glebe I faint, Or on the thirst-y mountain pant,



His presence shall my wants sup-ply, And guard me with a watchful eye ; My noon-day walks he shall at-tend, And all my midnight hours defend.

To fer-tile vales and dew-y meads, My wea-ry, wandering steps he leads ; Where peace-ful riv-ers, soft and slow, A-mid the verdant landscape flow.

1. O God, my in - most soul con-vert, And deep - ly on my tho't-less heart, E - ter - nal things im - press! Give me to feel their solemn weight, And

2. Be - fore me place, in dread ar - ray, The pomp of that tre-men-dous day, When thou, with clouds, shall come To judge the na-tions at thy bar; And

3. O Sa-viour, then my soul re-ceive, Then bid me in thy pres-ence live, And reign with thee a - bove; When faith is sweet-ly lost in sight, And

## TIRZAH. C. P. M.

H. R. PALMER.

1 trem-ble on the brink of fate, And wake to righteous - ness.

2 tell me, Lord, shall I be there To meet a joy-ful doom?

3 hope in full su-preme de-light, And ev - er - lasting love.

1. O thou, that hear'st the pray'r of faith, Wilt not thou save a soul from death,

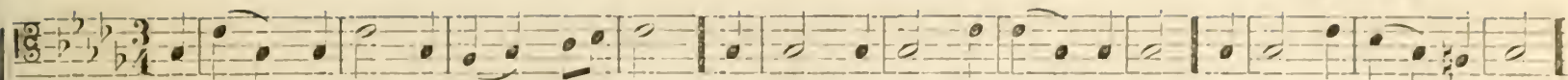
2. Slain in the guilt - y siu - ner's stead, His spot-less righteous-ness I plead,

1st. 2d.

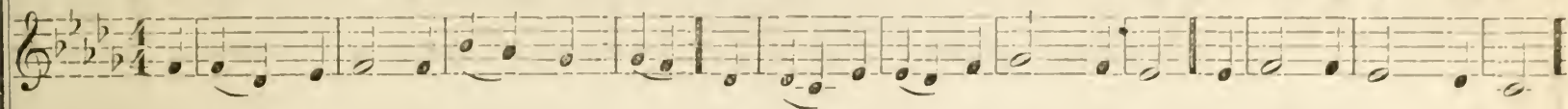
1 That casts it - self on thee? I have no ref-uge of my own, But fly to what my Lord hath done, And suf-fer'd once for me, me.

2 And his a-vail-ing blood; That righteousness my robe shall be, That mer - it shall a - tone for me, And bring me near to God, God.

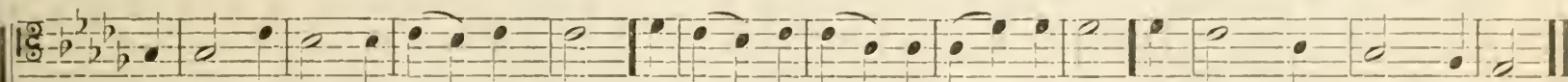
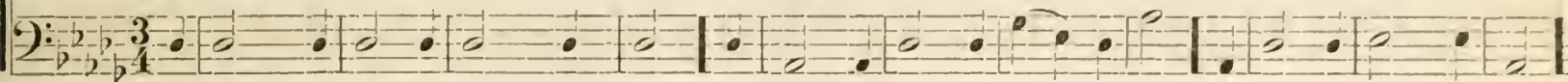




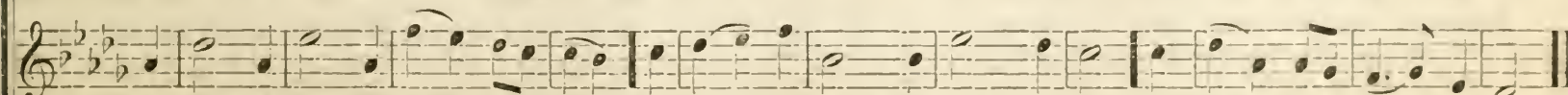
1. O love di-vine, how sweet thou art! When shall I find my will - ing heart, All tak - en up by thee?



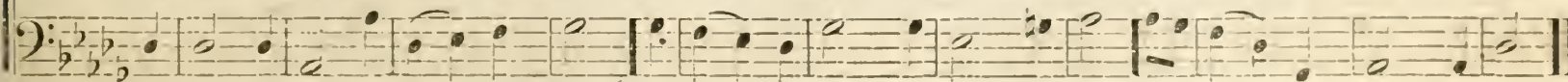
2. God on - ly knows the love of God; Oh that it now were shed a - broad, In this poor ston - y heart!



I thirst, I faint, I die to prove The great - ness of re - deem - ing love, The love of Christ to me.



For love I sigh, for love I pine; This on - ly por - tion, Lord, be mine, Be mine this bet - ter part.



1. Be - gin, my soul, th'ex - alt - ed lay; Let each en - raptured tho't o - bey, And praise th'Almighty's name; Lo, heav'n and Spread wide his

Lo, heav'n and Spread wide his

2. Let man, by no - bler passions swayed, Let man, in God's own image made. His breath in praise employ; Lo, heav'n and earth ..... Spread wide his Mak -

earth, and seas, and skies, In one me - lo - dious con - cert rise, To swell th' in - spir - ing theme. Mak - er's name a - round, While heaven's broad arch rings back the sound, The song of ho - ly joy.

In one me - lo - dious con - cert rise, While heav'n's broad arch..... rings back the sound,

..... and seas, and skies, In one me - lo - dious con - cert rise, To swell th' in - spir - ing theme. er's name a - round, While heaven's broad arch rings back the sound, The song of ho - ly joy.

In one me - lo - dious con - cert rise, While heav'n's broad arch..... rings back the sound,



1. The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd; Arrayed in robes of light, Begirt with sov'reign might, And rays of majesty a-round.

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high, Ere stars adorned the sky; Eternal is thy kingdom, Lord.

## LAFLIN. S. P. M.

F.

1. How pleased and blest was I To hear the people cry, Come, let us seek our God to-day. Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

2. May peace attend thy gate, And joy within thee wait To bless the soul of ev'ry guest; The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest.

## BRINKLEY. S. H. M.

SUITABLE FOR FUNERAL OCCASIONS.

1. This place is ho - ly ground ; World with its cares a - way ! A ho - ly, sol - emn still - ness round, This life-less, mould'ring clay !

2. Be - hold the bed of death, The pale and mor - tal clay ; Heard ye the sob of part - ing breath ? Mark'd ye the eye's last ray ?

1 Nor pain, nor grief, nor anx - ious fear, Can reach the peace - ful sleep - er here.

2 No ! life so sweet - ly ceased to be, It lapsed in im - mor - tal - i - ty.

3  
 Why mourn the pious dead ?  
 Why sorrows swell your eyes ?  
 Can sighs recall the spirit fled ?  
 Shall vain regrets arise ?  
 Tho' death has caused this altered mien,  
 In heav'n the ransomed soul is seen.

4  
 Bury the dead, and weep  
 In stillness o'er the loss :  
 Bury the dead ; in Christ they sleep,  
 Who bore on earth his cross ;  
 And from the grave their dust shall rise,  
 In his own image, to the skies.

## MAYNELL. C. H. M. or C. L. M.

1. How calm, how beautiful the morn that gilds the sacred tomb, Where once the crucifi'd was borne, And veil'd in midnight gloom. Oh, weep no more the Saviour slain : The Lord has ris'n, He lives again.

2. And when the shades of evening fall, When life's last hour draws nigh, If Jesus shine upon the soul, How blissful then to die, Since he has ris'n who once was slain, We die in Christ to live again.



*With Spirit.*

1. Re-joyce! the Lord is King; Your Lord and King a-dore; }  
Mor-tals, give thanks and sing, And tri-umph ev-er more; } Lift up your hearts, lift up your voice; Re-joyce! a-gain I

## ENGLEWOOD. H. M.

say, rejoice! Re-joyce! a-gain I say re-joyce!

1. Ye boundless realms of joy, Ex-alt your Maker's fame,  
2. Let them a-dore the Lord, And praise his ho-ly name,

1 His praise your songs employ, A-bove the star-ry frame; Ye ho-ly throng of an-gels bright, In worlds of light be-gin the song.  
2 By whose al-migh-ty word, ... They all from noth-ing came; And all shall last, from changes free, His firm de-cree stands ev-er fast.

1. Awake, ye saints, awake! And hail this sacred day; In loftiest songs of praise Your joyful homage pay: Come bless the day that God hath blest, The type of heav'n's eternal rest

2. On this auspicious morn The Lord of life arose, He burst the bars of death, And vanquish'd all our foes; And now he pleads our cause above, And reaps the fruit of all his love.

## KIRKFIELD. H. M.

1. O Thou that hear - est prayer, At - tend our hum - ble cry, And let thy ser - vants share

2. If earth - ly pa - rents hear Their chil - dren when they cry, If they with love sin - cere,

1 Thy bless - ings from on high, We plead the promise of thy word! Grant us thy ho - ly Spir - it, Lord.

2 Their chil - dren's wants sup - ply, Much more wilt thou thy love dis - play, And an - swer when thy chil - dren pray.



# SPRING GROVE. H. M.

J. R. DUNHAM.

181

Your voi - ces raise, Ye cher - u - bim, And ser - a - phim. To sing his praise.

1. Ye boundless realms of joy, Exalt your Maker's name;  
His praise your songs employ A - - - - - bove the starry frame; Your voices raise, Ye cherubim, And ser - a - phim, To sing his praise.

Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise.

Your voices raise, Ye cherubim, And ser - a - phim, To sing his praise.

# OSWEGO. H. M.

H. R. PALMER.

*Bold and emphatic.*

1. { The Lord Je - hovah reigns; His throne is built on high; }  
{ The garments he assumes are light and ma - jes - ty; } His glo - ries shine with beams so bright, No mortal eye, No mor - tal eye can bear the sight.

2. { The thunders of his hand Keep the wide world in awe; }  
{ His wrath and jus - tice stand To guard his holy law; } And where his love re - solves to bless, His truth confirms, His truth confirms and seals the grace.

3. { And can this mighty King Of glo - ry con - descend? }  
{ And will he write his name, "My Father and my Friend?" } I love his name; I love his word; Join, all my pow'rs, Join, all my pow'rs, and praise the Lord.

## REFUGE. 7s. Six lines.

L. O. EMERSON.

*D. 17.**Slowly.**Fine.*

1. Rock of a - ges! cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy side a healing flood, Be of sin the double cure, Save from wrath, and make me pure.

2. Should my tears for-ev - er flow, Should my zeal no languor know, These for sin could not a-tone; Thou must save, and thou a - lone: In my hand no price I bring; Sim - ply to thy cross I cling.

3. While I draw this fleet-ing breath, When my eyes shall close in death; When I rise to worlds unknown, And behold thee on thy throne, - Rock of a - ges, cleft for me, Let me hide my-self in thee.

## IRANE. 7s. "Congregational."

S. F. MERRILL.

1. God of mer - cy, God of love! Hear our sad, re - pentant song; Sorrow dwells on ev' - ry face, Pen-i - tence on ev' - ry tongue.

2. God of mer - cy, God of grace! Hear our sad, re - pentant songs; Oh, restore thy suppliant race, Thou to whom all praise belongs.



1. Gracious Spirit, Love divine! Let thy light within me shine; All my guilty fears remove, Fill me with..... thy heavenly love.

2. Speak thy pard'ning grace to me, Set the burdened sinner free; Lead me to the Lamb of God, Wash me in..... his precious blood.

3. Life and peace to me impart, Seal salvation on my heart; Breathe thyself in-to my breast, Earnest of..... immortal rest.

## WENLEY. 7s.

E

*Allegretto.*

1. Swell the anthem, raise the song, Praises to our God belong; Saints and angels, join to sing Praises to the heavenly King, Praises to the heavenly King.

2. Blessings from his liberal hand, Flow around this happy land: Kept by him, no foes annoy, Peace and freedom we enjoy, Peace and freedom we enjoy.

3. Hark, the voice of nature sings, Praises to the King of kings; Let us join the choral song, And the grateful notes prolong, And the grateful notes prolong.

1. Je - sus, all a - ton - ing Lamb, Thine, and only Thine, I am : Take my bod - y, spirit, soul ; On - ly Thou possess the whole.

2. Thou my one thing needful be ; Let me ev - er cleave to Thee ; Let me choose the better part ; Let me give Thee all my heart.

3. Whom have I on earth be - low ? Thee, and only Thee, I know ; Whom have I in heav'n but Thee ? Thou art all in all to me.

## TEW. 7s.

L. O. EMERSON.

1. Depth of mer - cy ! can there be Mercy still reserved for me ? Can my God His wrath forbear ? Me the chief of sinners spare.

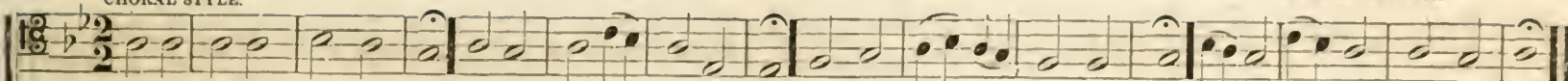
2. I have long withstood His grace ; Long provok'd Him to His face, Would not hearken to His calls, Griev'd Him by a thousand falls.

3. There for me the Saviour stands ; Shows his wounds, and spreads his hands ; God is love ! I know, I feel : Je - sus weeps and loves me still.

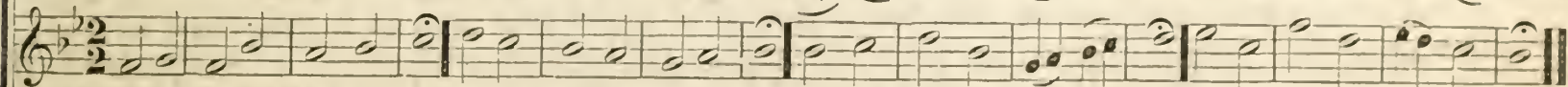
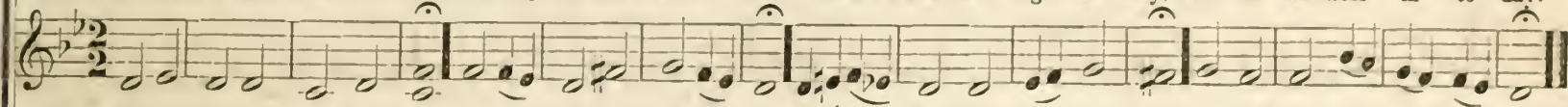


CHORAL STYLE.

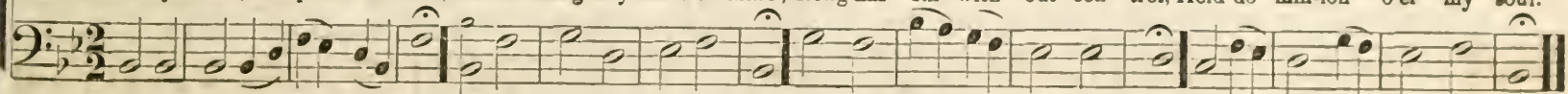
NATHAN BARKER.



1. Ho - ly Ghost, with light di - vine, Shine up - on this heart of mine; Chase the shades of night a - way, Turn the darkness in - to day.

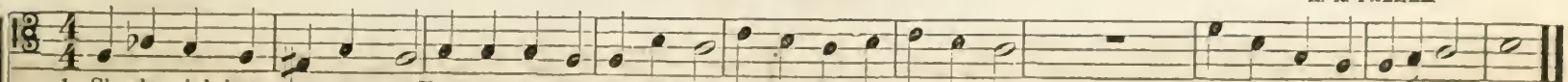


2. Ho - ly Ghost, with power di - vine, Cleanse this guilty heart of mine; Long has sin with - out con - trol, Held do - min-ion o'er my soul.

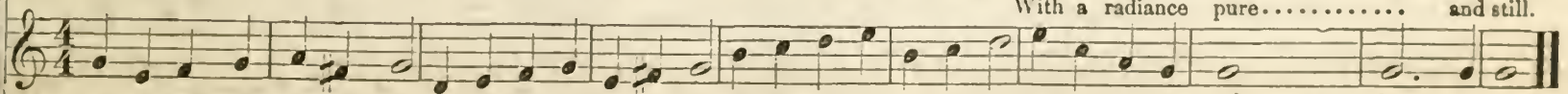


## SABBATH EVE. 7s.

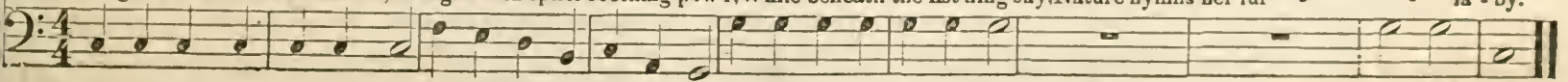
H. R. PALMER



1. Slowly sink - ing to re - pose, Earth awaits the daylight's close, Ling'ring on each crested hill, With a radiance pure and still.  
Nature hymns her lul - la - by.



2. Angels seem to mark the hour, Fraught with spirit-soothing pow'r, While beneath the list'ning sky, Nature hymns her lul - la - by.



pure and still  
lul - la - by.

1. Lord, before Thy presence come, Bow we down with ho-ly fear; Call our err-ing footsteps home, Let us feel that Thou art near.

## LAVAKE. 7s. No. 2.

. Wand'ring tho'ts and languid powers Come not where devo-tion kneels; Let the soul ex-pand her stores, Glowing with the joy she feels.

2. Wand'ring tho'ts and languid powers Come not where devo-tion kneels; Let the soul ex-pand her stores, Glowing with the joy she feels.



*Allegro moderato.*

1. Songs of praise the an-gels sang. Heav'n with hal - le - lu - jah rang, When Je - ho-vah's work be - gun, When he spake and it was done.

2. Songs of praise a - woke the morn. When the Prince of Peace was born; Songs of praise a - rose when he Captive led cap - tiv - i - ty.

3. Saints be - low, with heart and voice, Still in songs of praise rejoice; Learning here by faith and love, Songs of praise to sing a - bove.

Words by Rev. Samuel Woolcott, D. D.

WOOLCOTT. 7s.

L. O. EMERSON.

1. Dear Re-deem-er, on-ly Thee, Would my wait-ing spir-it own, Trusting in Thy sym-pa - thy, Clinging close to Thee a - lone.

2. Gracious Master, on-ly Thee, Would my will-ing spir-it serve, Working with fi - del - i - ty, Pressing on with dauntless nerve.

3. Blest Im-manu-el, on-ly Thee, Would my long-ing spir-it claim, Yearning for Thy pu - ri - ty, Glowing with love's quenchless flame.

4. Lord of Glo - ry! on-ly Thee, Would my lov-ing spir-it praise, Off'-ring grateful mel - o - dy, Wak'ning glad im-mor - tal lays.

*Moderato.*

1. Gracious Spirit, Love di-vine! Let thy light with-in me shine; All my guilt-y fears remove, Fill me with thy heavenly love.

2. Speak thy pard'ning grace to me, Set the burdened sin-ner free; Lead me to the Lamb of God, Wash me in his precious blood.

3. Let me never from thee stray, Keep me in the nar-row way; Fill my soul with joy di-vine, Keep me, Lord! for-ev-er thine.

## HEMANS. 7s.

JOHN J. KINNEY.

1. Songs of praise the angels sang, Heaven with halle-lu-jahs rang, When Je-ho-vah's work be-gun, When he spake, and it was done.

2. Saints below, with heart and voice, Still in songs of praise re-joice; Learning here by faith and love, Songs of praise to sing a-bove.



1. Soft-ly fades the twi-light ray Of the ho-ly Sab-bath day; Gent-ly as life's set-ting sun, When the Christian's course is run.

2. Peace is on the world a-broad— 'Tis the ho-ly peace of God— Sym-bol of the peace with-in, When the spir-it rests from sin.

MILWAUKIE. 7s.

S. L. FISH.

1. When my sins in as-pect dread Meet like wa-ters o'er my head, When I sigh for heal-ing rest, By a hopeless yoke oppress—

2. Struggling in a grasp too strong, Borne as by a wind a-long— Then I hear that Voice from heav'n, "Knock, and entrance shall be giv'n."

ROOT. 7s.

M. HAWLEY.

*Cantabile. Slowly.*

1. Come, said Je-sus' sacred voice, Come, and make my paths your choice; I will guide you to your home; Wea-ry wand'-rer, hith-er come.

2. Hith-er come, for here is found Balm that flows for ev'ry wound: Peace, that ev-er shall endure, Rest e-ter-nal, sa-cred, sure.

1. Lift your eyes of faith and see Saints and an-gels joined in one; What a countless com-pa-ny Stand be-fore yon dazzling throne!

2. Saints be-gin the end-less song; Cry aloud in heavenly lays, Glory doth to God belong; God, the glorious Saviour, praise!

3. Angel pow'rs the throne surround; Next the saints in glo-ry, they: Lull'd with the transporting sound, They their silent homage pay.

The first system of the musical score consists of three staves. The top staff is a soprano line with a treble clef and a key signature of two sharps (F# and C#). The middle staff is an alto line with a treble clef and a key signature of two sharps. The bottom staff is a bass line with a bass clef and a key signature of two sharps. The music is in 2/4 time and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests and accidentals.

1. Each before his Saviour stands, All in whitest robes array'd; Palms they carry in their hands, Crowns of glo-ry on their heads.

2. All sal-va-tion from Him came, Him who reigns enthroned on high; Glory to the bleeding Lamb, Let the morning stars re-ply.

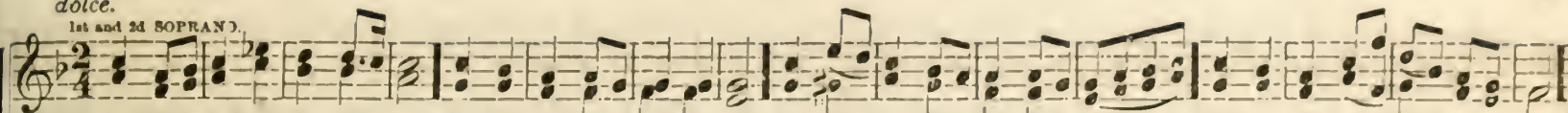
3. Prostrate on their face, be-fore God and His Mes-si-ah fall; Them, in hymns of praise a-dore, Shout the Lamb that died for all.

The second system of the musical score continues the composition with three staves. The top staff is a soprano line with a treble clef and a key signature of two sharps. The middle staff is an alto line with a treble clef and a key signature of two sharps. The bottom staff is a bass line with a bass clef and a key signature of two sharps. The music is in 2/4 time and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests and accidentals.



*dolce.*

1st and 2d SOPRANO.

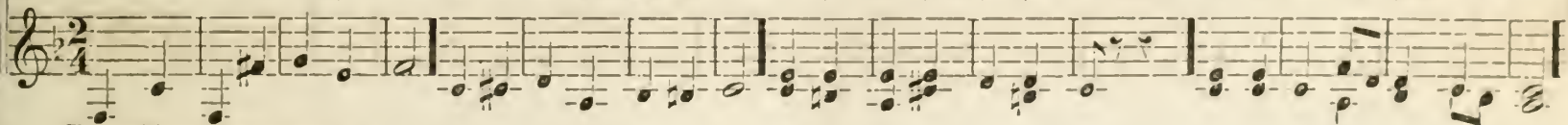
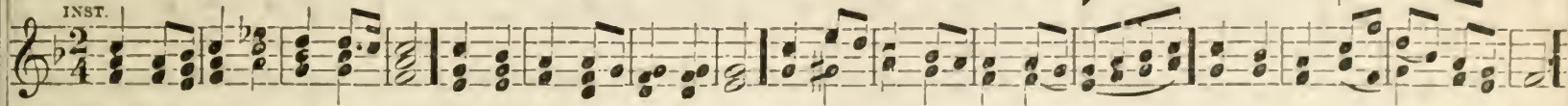


1. Gra - cious Saviour, can it be, There a - waits a crown for me? Set with gems di - vine - ly bright, Sparkling each with heaven - ly light.  
 3. Can it be, in glo - rious dress, Purchased by thy righteousness, I shall dwell with thee on high, Nev - er more to sin nor die.

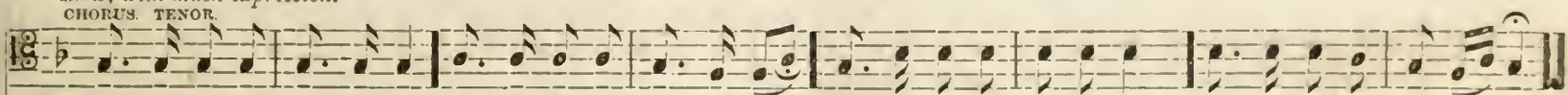
3d SOPRANO AND ALTO.



INST.

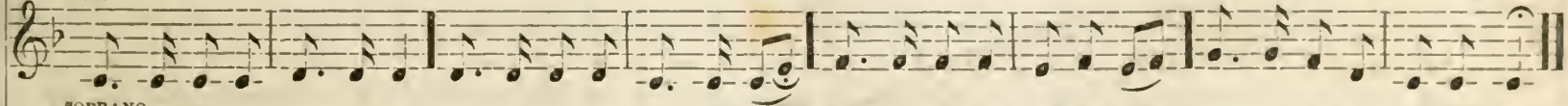
*Slow, with much expression.*

CHORUS. TENOR.

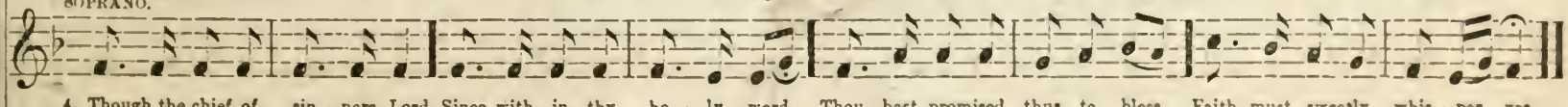


2. Can it be a harp of gold, Glittering bright, my hands shall hold? That my voice shall join the song, Chanted by the blood-washed throng

ALTO.

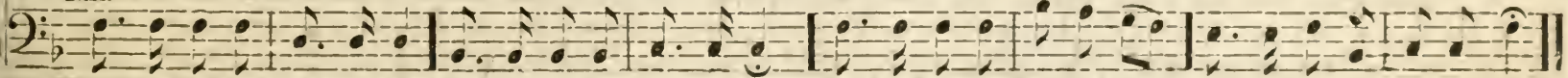


SOPRANO.



4. Though the chief of sin - ners, Lord, Since with - in thy ho - ly word, Thou hast promised thus to bless, Faith must sweetly whis - per yes.

BASS.



1. Weary, as with closing eye, On my peaceful bed I lie; Fa - ther, may the an - gels keep Watch around me while I sleep, Watch around me while I sleep.

2. Have I thro' the day in aught, Sinn'd in deed, or word, or tho't? Father, from thy ho - ly throne, Send a saving pardon down, Send a saving pardon down.

## WHITMORE. 7s.

L. O. E.

*Andante e Legato.*

1. Come, said Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home, Weary pil - grim, hither come.

2. Thou, who houseless, sole, for - lorn, Long hast borne the proud world's scorn, Long hast roamed the bar - ren waste, Wea - ry pil - grim, hith - er haste.



1. O thou God who hear - est prayer, Ev' - ry hour, and ev' - ry - where! For his sake, whose blood I plead,  
 2. Hear, and save me, gra - cious Lord! For my trust is in thy word; Wash me from the stain of sin,  
 3. Leave me not, my strength, my trust! O re - mem - ber I'm but dust! Leave me not a - gain to stray;

1 Hear me in my hour of need; On - ly hide not now thy face, God - of all - suf - fi - cient grace!  
 2 That thy peace may rule with - in: May I know my - self thy child, Ran - somed, par - doned, rec - on - ciled.  
 3 Leave me not the temp - ter's prey; Fix my heart on things a - bove; Make me hap - py in thy love.

MANUETT. 7s, Single or Double.

F.

1. Thine for - ev - er! God of love, Hear us from thy throne a - bove! Thine for - ev - er may we be, Here, and in e - ter - ni - ty.  
 3. Thine for - ev - er! Sav - iour, keep These, thy frail and trembling sheep; Safe a - lone beneath thy care, Let us all thy goodness share.

2. Thine for-ev - er! Oh! how blest They who find in thee their rest! Sav - iour, Guardian, heavenly Friend, Oh, de - fend us to the end!

4. Thine for-ev - er! Thou our Guide, All our wants by thee supplied; All our sins by thee forgiven, Lead us, Lord, from earth to heav'n.

## MADOLINE. 7s, Single or Double.

1. Christ, of all my hopes the ground, Christ, the Spring of all my joy, Still in thee let me be found, Still for thee my pow'rs employ.

3. When I touch the bless-ed shore, Back the clos-ing waves shall roll; Death's dark stream shall never more Part from thee, my ravished soul.

2. Fountain of o'er-flow - ing grace, Free - ly from thy full - ness give; Till I close my earth - ly race, Be it "Christ for me to live."

4. Thus, oh thus, an en - trance give To the land of eloudless sky! Hav - ing known it "Christ to live," Let me know it "gain to die."



1. Come, said Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home; Wea - ry wand'rer, hith - er come.

2. Hith - er come! for here is found Balm that flows for every wound; Peace, that ev - er shall endure, Rest e - ter - nal, sa - cred, sure.

## LOMARNO. 7s. Six lines.

D. A. WINSLOW.

1. Safe - ly through an - oth - er week, God has brought us on . . . our way; Let us now a bless - ing seek,

2. While we seek sup - plies of grace, Through the dear Re - deem - er's name, Show thy rec - on - cil - ing face,

1 Wait - ing in his courts to - day; Day of all the week the best, Em - blem of e - ter - nal rest.

2 Take a - way our sin and shame; From our world - ly cares set free, May we rest this day in thee.

ANDANTE.

L. O. EMERSON.

1. Now, from labor and from care, Evening shades have set me free;  
In the work of praise and prayer, Lord! I would converse with thee. } Oh! behold me from a-bove, Fill me with a Saviour's love.

2. For the blessings of this day, For the mercies of this hour, }  
For the gospel's cheering ray, For the spirit's quick'ning pow'r, } Grateful notes to thee I raise, Oh! accept my song of praise.

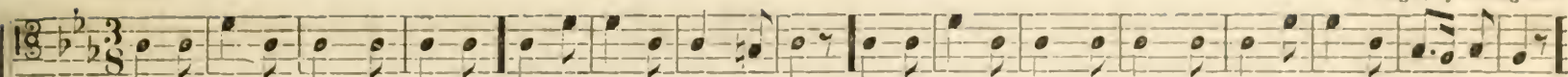
## SEELAND. 8s &amp; 7s.

1. Praise to thee, Thou great Crea-tor! Praise to thee from ev'ry tongue; Join, my soul, with ev'ry creature, Join the u-ni-ver-sal song.

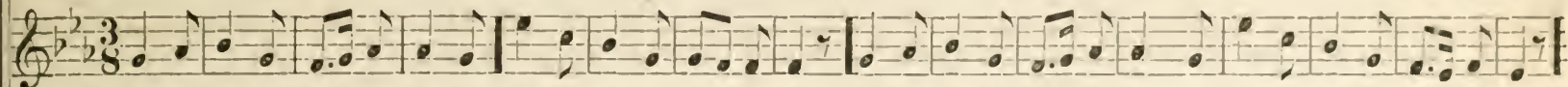
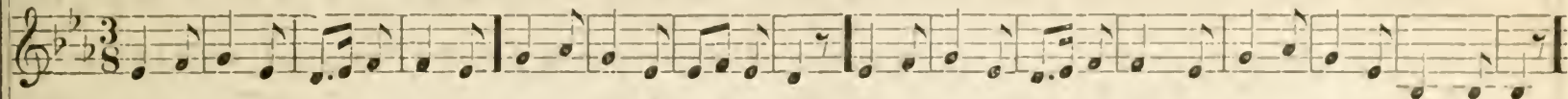
2. For ten thousand blessings giv-en, For the hope of future joy, Sound his praise thro' earth and heaven, Sound Je-ho-vah's praise on high.



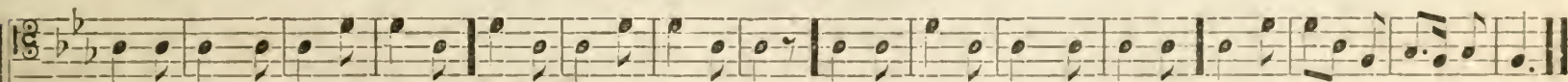
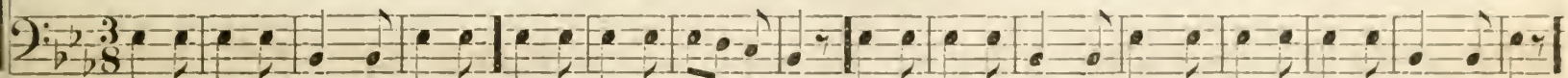
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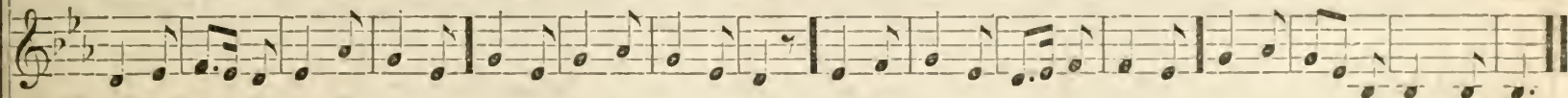
1. Ho - ly Father, Thou hast taught me I should live to Thee a - lone ; Year by year thy hand hath bro't me On thro' dangers oft unknown.



2. I would trust in Thy pro-tection, Wholly rest up-on Thine arm ; Follow wholly Thy di - rec-tion, Thou, mine only guard from harm.



When I wander'd, Thou hast found me ; When I doubted, sent me light ; Still Thine arm has been around me, All my paths were in Thy sight.



Keep me from my own un - do-ing, Help me turn to Thee when tried ; Still my footsteps, Father, viewing, Keep me ev - er at Thy side.





Father, full of all com - pas-sion, Hear a hum - ble suppliant cry ! Let me know thy great salva - tion, Lest I lan-guish,faint,and die.

Father, full of all com - pas-sion, Hear a hum - ble suppliant cry ! Let me know thy great salva - tion, Lest I lan-guish,faint,and die.

## ORION. 8s, 7s &amp; 7s.



1. I will love Thee, all my treas - ure; I will love thee, all my strength; I will love thee with - out meas - ure,

2. I will praise thee, Sun of Glo - ry, For the bliss thy beams have brought; I will praise thee, will a - dore thee,



1 And without a stain at length: I will love thee,Light Divine, Till I die and find thee mine!

2 For the light I long have sought,Praise thee that thy words so blest, Sooth'd my troubled soul to rest.

3 Be my heart more warmly glowing,  
Sweet and calm the tears I shed,  
And its love, its ardor showing,  
Let my spirit onward tread:  
Near to thee, and nearer still,  
Draw this heart, this mind, this will.

4 I will love in joy or sorrow,  
While I in this body dwell;  
I will love to-day, to-morrow,  
With a love no word can tell:  
I will love thee, Light Divine,  
Till I die, and find thee mine!



1. Si - lent - ly the shades of evening Gath - er round my lone - ly door, Si - lent - ly they bring be - fore me Fa - ces I shall see no more.

2. Oh! tho' lost, the un - for - got - ten, Tho' this world be oft for - got, Oh! the shrouded and the lone - ly, In our hearts they per - ish not.

## ST. FRANCIS. 7s, or 8s &amp; 7s. Double.

By permission.

*Moderato*

1. Love di - vine, all love ex - celling, Joy of heav'n to earth come down; } Je - sus, thou art all com - passion;  
Fix in us thy hum - ble dwelling; All thy faith - ful mer - cies crown; }

2. Breathe, O breathe thy ho - ly Spirit In - to ev' - ry trun - bled breast; } Take a - way the love of sinning;  
Let us all thy grace in - herit; Let us find thy prom - ised rest; }

3. Car - ry on thy new cre - ation; Pure and ho - ly may we be, } Changed from glo - ry in - to glory,  
Let us see our whole sal - vation Per - feet - ly se - cured by thee; }

1 Pure, un - bound - ed love thou art; Visit us with thy sal - vation; Enter every trem - bling heart.

2 Take our load of guilt a - way; End the the work of thy be - ginning; Bring us to e - - ter - nal day;

3 Till in heav'n we take our place, Till we cast our crowns be - fore thee, Lost in wonder, love and praise.

Words by ANNA SHIPMAN

H. R. PALMER.

1. Come to Jesus! are you lonely? Solace sweet he will af-ford; Lean on Je - sus, Je - sus on - ly! Come and find a loving Lord!

2. Now it is the time to try it; Test him by his written word; Come, for he will ne'er de-ny it; Come to Christ, the ris-en Lord!

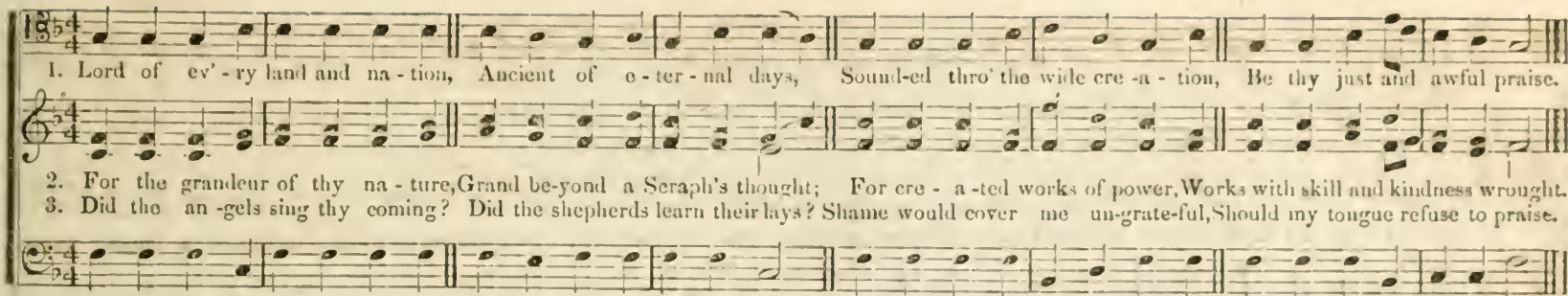
3. He will on - ly smile and greet you, Chasing shadows from your brow; He will sure - ly run to meet you, Saying "Thou art welcome now!"

He is waiting—will you leave him Pleading at your heart in vain? He is willing—Oh, be - lieve him! He may nev - er call a - gain.

Do you hear his sharp re - proving That you did not go be - fore; That you left him—so un - lov - ing—Waiting, waiting at your door.

By still wa - ters he will lead you, In green pastures you shall rest; And the pierced hands that freed you, Bear you on his tender breast.



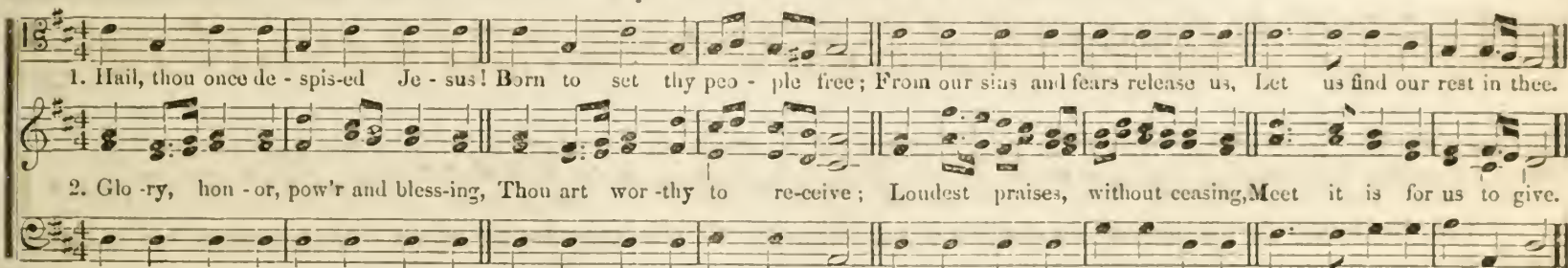


1. Lord of ev'-ry land and na-tion, Ancient of e-ter-nal days, Sound-ed thro' the wide cre-a-tion, Be thy just and awful praise.

2. For the grandeur of thy na-ture, Grand be-yond a Seraph's thought; For cre-a-ted works of power, Works with skill and kindness wrought.

3. Did tho-an-gels sing thy coming? Did the shepherds learn their lays? Shame would cover me un-grate-ful, Should my tongue refuse to praise.

## ASCRPTION. 8s &amp; 7s.

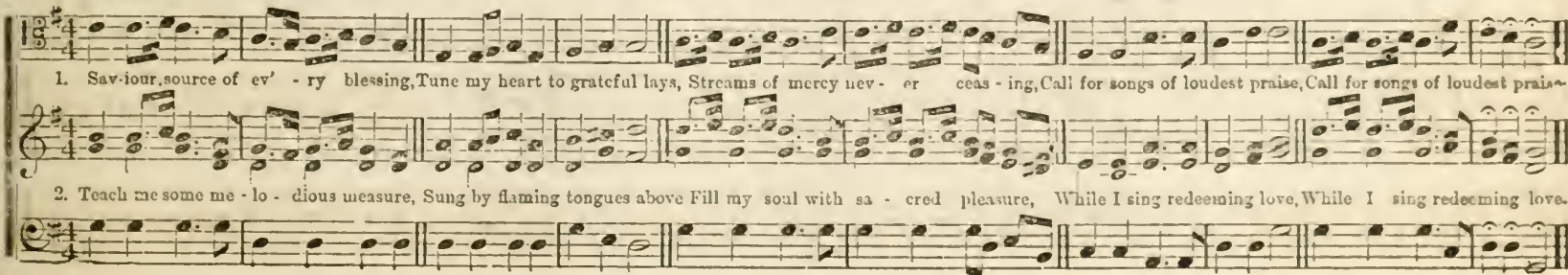


1. Hail, thou once de-spis-ed Je-sus! Born to set thy peo-ple free; From our sins and fears release us, Let us find our rest in thee.

2. Glo-ry, hon-or, pow'r and bless-ing, Thou art wor-thy to re-ceive; Loudest praises, without ceasing, Meet it is for us to give.

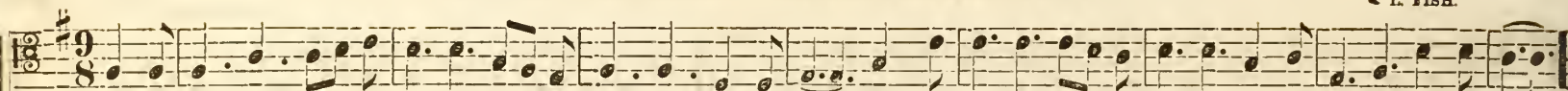
## SONNET. 8s &amp; 7s.

E.

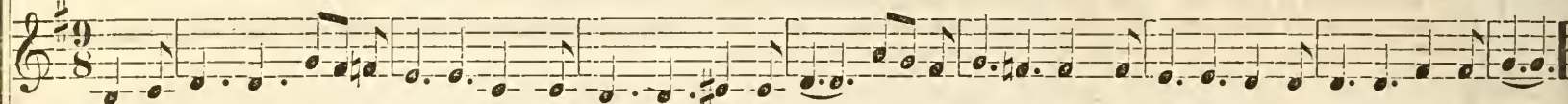


1. Sav-iour, source of ev'-ry blessing, Tune my heart to grateful lays, Streams of mercy nev-er ceas-ing, Call for songs of loudest praise, Call for songs of loudest praise.

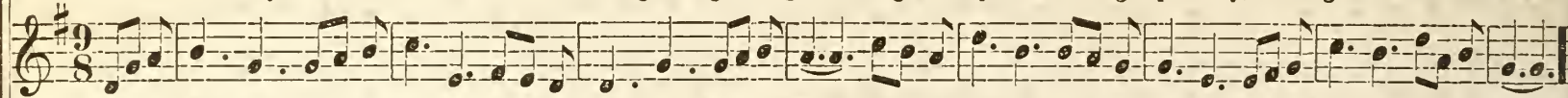
2. Teach me some me-lo-dious measure, Sung by flaming tongues above Fill my soul with sa-cred pleasure, While I sing redeeming love, While I sing redeeming love.



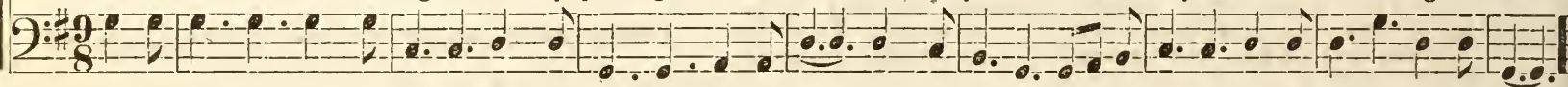
1. Wilt thou guide me, Heavenly Father, Thro' the gathering mist and gloom? For no sunlight gilds my pathway, And no flow'rs of beauty bloom.



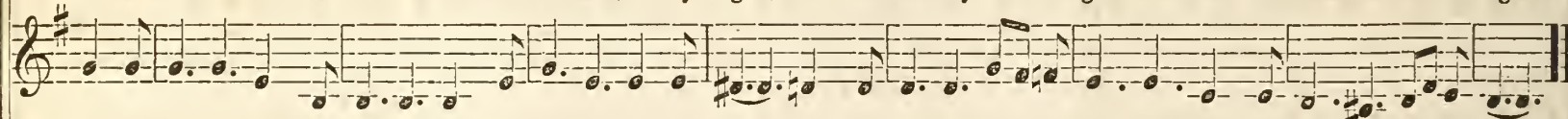
2. Late the blue sky beamed above me, And the sunlight's golden gleam Lighted up a flow'r fringed pathway, Making life a blissful dream.



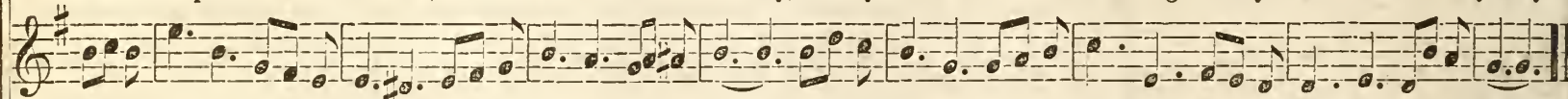
3. Wave on wave of bit - ter anguish, O'er my quiv'ring heart has rolled; I am way-worn, faint and weary, Drenched and shivering with the cold.



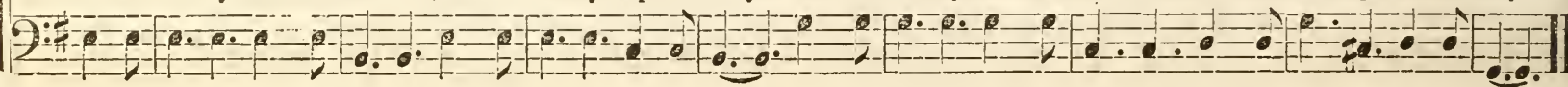
Not a star illumes the blackness of the cheerless, dreary night; Wilt thou take my hand and guide me Thro' the darkness in - to light?



Now the tempests thicken 'round me, Thorns and thistles choke the way, And my feet are bruised and bleeding, Torn by rocks o'er which they stray.



Not an earthly friend can save me, Thou alone my steps can stay; Take me in thy arms, oh, Father, Lest I faint up - on the way.





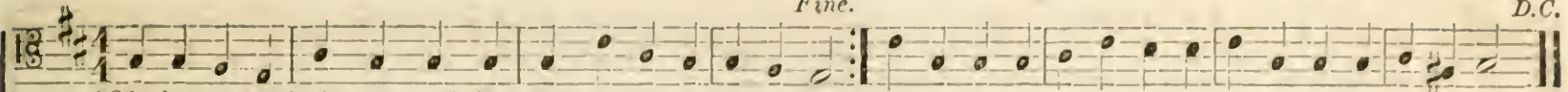
# CONSOLATION. 8s & 7s. Double.

H. R. PALMER,

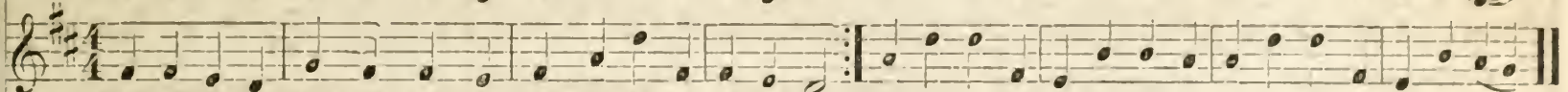
203

D.C.

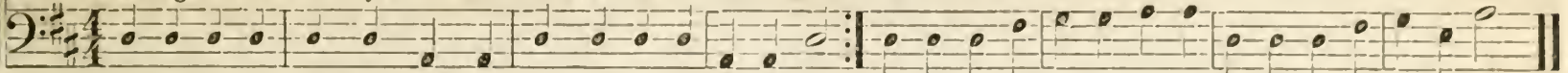
*Fine.*



1. { Oft when storms of pain are roll - ing, And I cross the fire - y sea, }  
 { Comes a voice my heart con - sol - ing, "Je - sus loves me, e - ven me." } When temptations lure me downward, And the cross I cannot see,  
*D.C.* Then this tho't becomes my watchword, "Je - sus loves me, e - ven me."

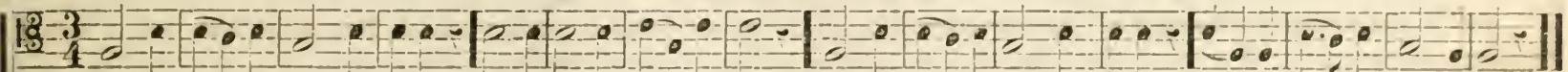


2. { When I sink op-press'd with anguish, Comes that voice along the sea, }  
 { Quick'ning all the pow'rs that lan-guish, "Je - sus loves me, e - ven me." } O that great in-spir-ing presence, How He stills my bo-som sea.  
*D.C.* Breathing there His mer - cy's es-sence "Je - sus loves me, e - ven me."



# LAMORE. 8s & 7s.

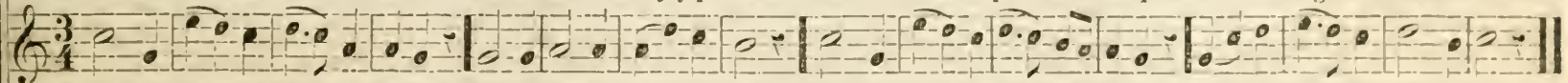
*F.*



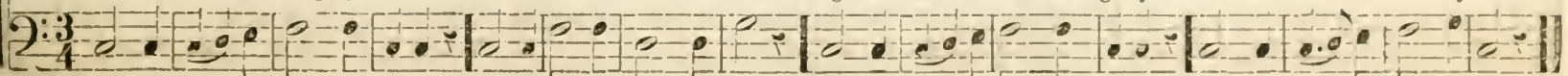
1. O thou Sun of glorious splendor! Shine with healing in thy wing, Chasé a-way those shades of darkness, Ho - ly light and comfort bring.



2. Let the her - alds of sal - vation Round the world with joy proclaim, Death and hell are spoiled and vanquished Thro' the great Immanuel's name.



3. Take thy power, Al-mighty Saviour! Claim the nations for thine own; Reign, thou Lord of life and glory, Till each heart becomes thy throne.



Fine.

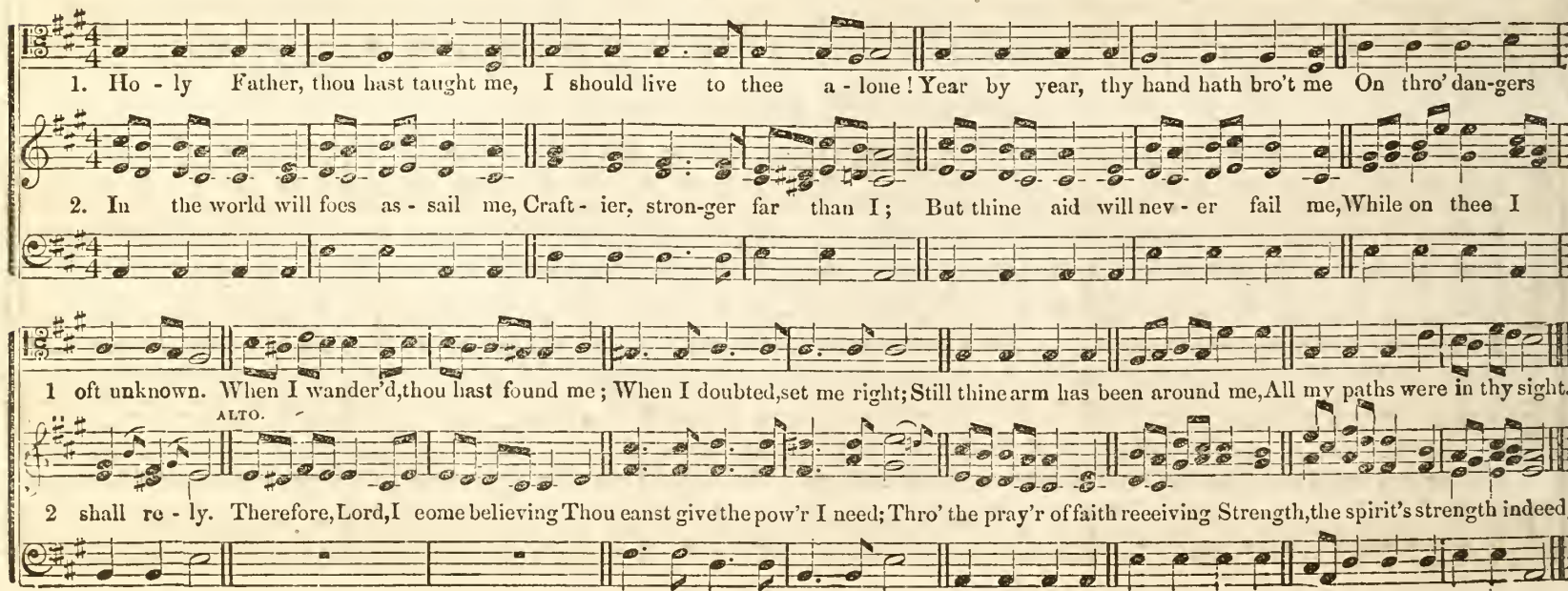
D.C.



1. Come, thou fount of ev'-ry bless-ing. Tune my heart to sing thy grace, }  
Streams of mer-cy nev-er ceas-ing, Call for songs of loudest praise; } Teach me some me-lo-dious sonnet, Sung by flaming tongues a-bove;  
Praise the mount, I fix'd up-on it, Mount of God's re-deeming love.

## TEMPLE HYMN. 8s &amp; 7s. Double,

D. W. LOTHROP.



1. Ho-ly Father, thou hast taught me, I should live to thee a-lone! Year by year, thy hand hath bro't me On thro'dan-gers

2. In the world will foes as-sail me, Craft-ier, stron-ger far than I; But thine aid will nev-er fail me, While on thee I

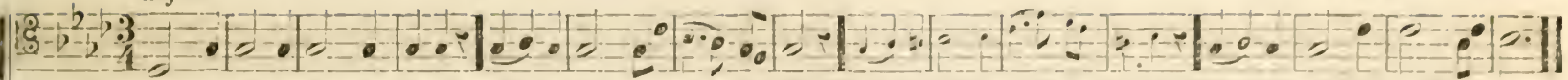
1 oft unknown. When I wander'd, thou hast found me; When I doubted, set me right; Still thine arm has been around me, All my paths were in thy sight.

2 shall re-ly. Therefore, Lord, I come believing Thou canst give the pow'r I need; Thro' the pray'r of faith receiving Strength, the spirit's strength indeed.



*Legato.*

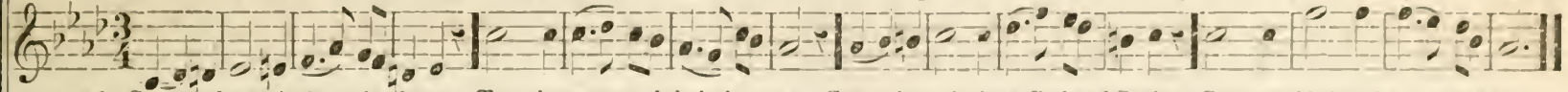
L. O. EMERSON.



1. Light of those whose dreary dwelling, Borders on the shades of death, Come, and by thyself re-vealing, Dis - si - pate the clouds beneath.



2. Still we wait for thine appearing; Life and joy thy beams im-part, Chas-ing all our fears, and cheering Ev - 'ry poor, be-night - ed heart.

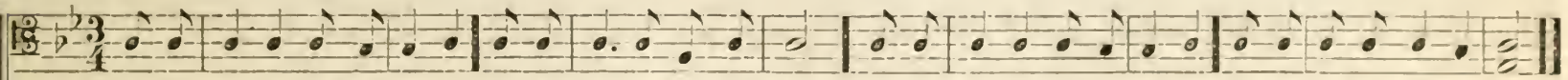


3. Come and man-i - fest thy favor, To the ransomed, help-less race; Come, thou glorious God and Saviour. Come, and bring the gos - pel grace.

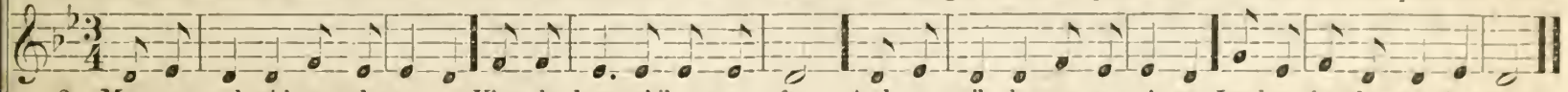
4. By thine all-suf - fi - cient merit, Ev - 'ry bur-dened soul re - lease; Ev - 'ry weary, wand'ring spirit, Guide in - to thy per - fect peace.



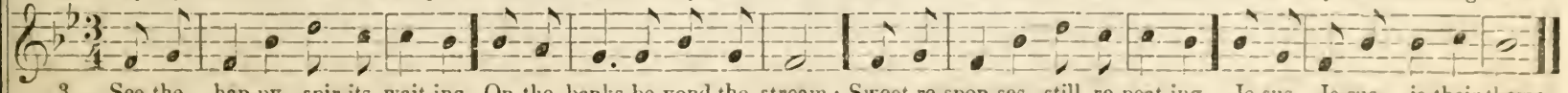
## MORNING STAR. 8s &amp; 7s.



1. Great Re-deem-er, friend of sinners! Thou hast wondrous power to save; Grant me grace, and still protect me, O - ver life's tem-pestuous wave.

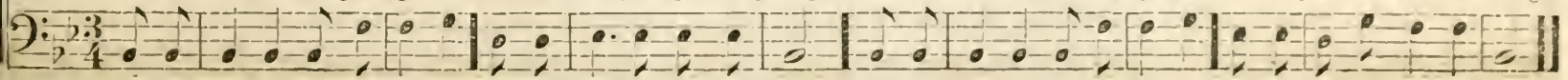


2. May my soul, with sacred transport, View the dawn while yet a - far: And un - til the sun a - ri - ses, Lead me by the morning star.



3. See the hap-py spir-its wait-ing On the banks be-yond the stream; Sweet re-spon-ses still re-peat-ing,—Je-sus, Je-sus is their theme.

4. Swift-ly roll, ye lin-ger-ing hours, Seraphs, lend your glittering wings; Love ab - sorbs my ransomed powers, Heav'nly sounds around me ring.



## OTIS. 8s &amp; 7s. Peculiar.

H. R. PALMER

1st time. 2d.

1. { Dear comrade pilgrims of the cross, Although the way be drear-ry,  
 Yet faint not, fail not, onward press, Tho' wounded, worn and wea-ry. } Toil onward still thro' ev'ry ill, Con-fid-ing in the Saviour.

D.C. The journey done, and glo-ry won, We'll sing his praise for ev-er, D.C.

2. { Tho' sore be-set, not o-vercome, Cast down but not de-spair-ing,  
 We'er trav'ling toward a heav'nly home, Our Master's standard bearing. } Toil onward still thro' ev'ry ill, Confid-ing in the Saviour.

3. { Our Lord is God, his promise sure, His help shall fail us nev-er;  
 And they who to the end en-dure Shall reign with him for ev-er. }

## PILGRIM. 8s &amp; 7s. Double. Or 7s double by using slurs in 4th measure.

WORDS BY DR. THOMAS HASTINGS.

A. B. PALMER.

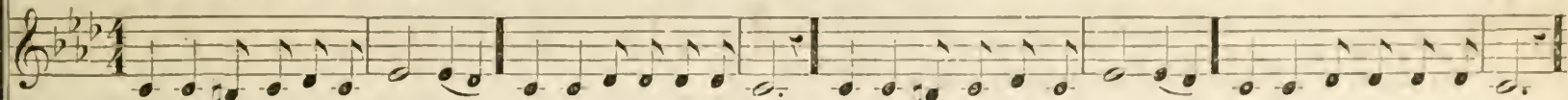
1. { Gen-tly Lord, O gen-tly lead us, Thro' this lone-ly vale of tears;  
 Thro' the changes thou'st de-creed us, Till our last great change appears; } When tempta-tion's darts as-sail us, When in de-vious paths we stray,  
 D.C. Let thy goodness nev-er fail us; Lead us in thy per-fect way. D.C.

2. { In the hour of pain and anguish, In the hour when death draws near,  
 Suf-fer not our hearts to languish, Suf-fer not our souls to fear; } And when mortal life is end-ed, Bid us on thy bo-som rest;  
 D.C. Till, by an-gei bands at-tended, We a-wake among the blest.

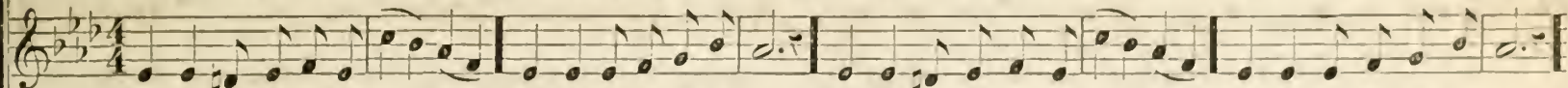




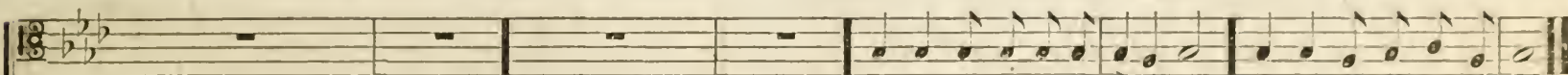
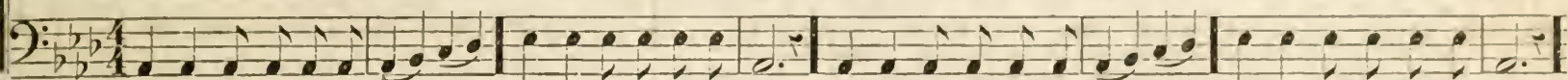
1. Why art thou so weak and wea - ry? Why so troubled is thy heart? Let the clouds of doubt and sadness, Which hang o'er thy path de - part.



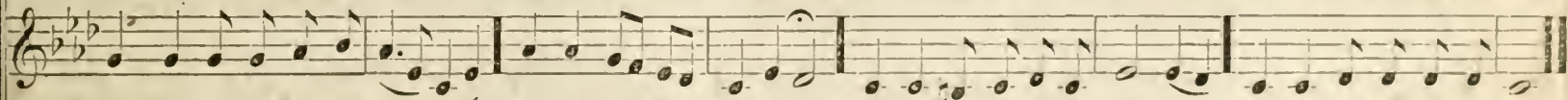
2. God, thy God will not for - get thee, Trembling heart, why dost thou fear? What tho' earthly friends forsake thee, Wand'rer faint not, He is near.



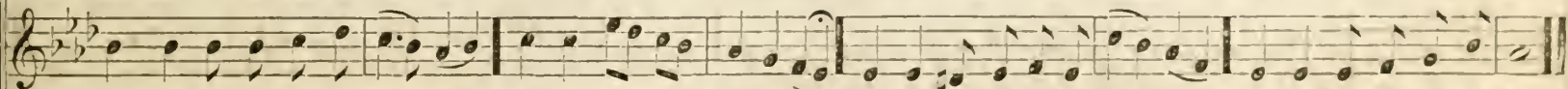
3. Let the past with all its sor - rows, All its memories of pain; Let it hide it - self in shad - ows, Woo it not to thee a - gain.



Hop - ing, loving and be - liev - ing, Still let Faith thy watchword be, Ah! remember, wayworn pil - grim, As thy day, thy strength shall be.



List not to the an - gry wa - ters, Of Life's ev - er restless sea, Follower of the Cross, re - mem - ber, As thy day, thy strength shall be.



Trust in God, ne'er fear the fu - ture, Peace and joy shall come to thee; Christian, shrink not from thy burden, As thy day, thy strength shall be.



1. Thou, O Lord, wilt nev - er leave me, Thou wilt nev - er me for - sake ; Thou wilt keep, and thou wilt save me, While thy Word my guide I make ;

2. When my soul is dark and clouded, Torn with doubt, and worn with care, Thro' the vail by which 'tis shrouded, Light from heav'n will soon ap - pear ;

3. When my fee - ble flame is dy - ing, And my soul a - bout to soar To that land where pain and sigh - ing, Shall be heard, and known no more,

## THE PILGRIM'S PRAYER. 8s, 7s &amp; 4s. E

1 Save from e - vil, save from e - vil, For thy name and mercy's sake.

2 And thy presence, and thy presence, Ban - ish ev'ry doubt and fear.

3 Thou wilt fill me, thou wilt till me With thy presence ev - er - more.

1. Shepherd of thine Is - rael! lead us, Pilgrims o'er this bar - ren sand ;

2. Feed us with the heav'nly man - na ; Fainting, may we feel thy might ;

3. When we come to death's dark riv - er, Bid the swelling stream di - vide ;

1 Thou who hast from bond - age freed us, Guide us by thine outstretch'd hand ; Guide thy chos - en, Guide thy chos - en Safe - ly to the promised land.

2 Go be - fore us as our ban - ner, Cloud by day, and fire by night ; Great Re - deem - er, Great Re - deem - er, Shine a - round us, thou art light.

3 Thou who canst our life de - liv - er, Bear us thro' the sun - d'ered tide : Prais - es, prais - es, Prais - es, prais - es, Will we sing on Ca - naan's side.



1. Keep us, Lord, oh, keep us ev-er; Vain our hope if left by thee; We are thine: oh, leave us never, Till thy glorious face we see: Then to praise thee,

2. Precious is thy word of promise, Precious to thy people here; Never take thy presence from us, Je-sus, Saviour, still be near; Liv-ing, dying,

## EBERLY. 8s, 7s &amp; 4s.

E.

1 then to praise thee, Thro' a bright e - ter - ni - ty.

2 liv - ing, dy - ing, May thy name our spir - its cheer.

1 Far from earth - ly scenes retreat - ing, In your blessings we would share: Sacred seasons, sa - cred seasons, In your blessings we would share.

2 Give us faith that can - not wa - ver; Kin - dle in us heav'n's own flame; Blessed Saviour, Blessed Saviour, Kindle in us heav'n's own flame.

*With life.*

1. Yes, we trust the day is breaking; Joy - ful times are near at hand; God. the migh - ty God, is speaking

2. God of Ja - cob, high and glo - rious, Let thy peo - ple see thy hand; Let the gos - pel be vic - to - rions,

1 By his word in ev' - ry land; When he choos - es, When he choos-es, Dark - ness flies at his command.

2 Thro' the world, in ev' - ry land, And the i - dols, And the i - dols Per - ish, Lord, at thy command.

## SALVATION. 8s, 7s &amp; 4s.

T. M. TOWNE.

1. O thou God of my sal-vation, My Redeem-er from all sin, } I will praise thee, I will praise thee, Where shall I thy praise begin?  
Mov'd by thy divine compas-sion, Who has died my heart to win;



1. Roll on, thou might - ty o - cean! And as thy billows flow, Bear mes - sen - gers of mer - cy To ev' - ry land be - low.

2. O thou e - ter - nal Ru - ler! Who holdest by thine arm The tempests of the o - cean, Pro - tect them from all harm!

The musical score for the first two verses is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features three staves: a soprano staff (treble clef), a middle staff (treble clef), and a bass staff (bass clef). The melody is primarily carried by the soprano and middle staves, with the bass staff providing a harmonic accompaniment. The lyrics are printed below the staves, with hyphens indicating syllables that span across measures.

A - rise, ye gales! and waft them Safe to the des - tined shore; That man may sit in dark - ness, And death's black shade no more.

Thy presence e'er be with them, Wherev - er they may be, Tho' far from us who love them, Still let them be with thee.

The musical score for the third verse continues on three staves (soprano, middle, and bass) in the same 4/4 time and key signature. The melody and accompaniment follow the same pattern as the previous verses. The lyrics are printed below the staves, with hyphens indicating syllables that span across measures.

## LEMANO. 7s &amp; 6s. Five lines.

1. No, no, it is not dy-ing To go un-to our God; 'This gloomy earth forsaking, Our journey homeward taking Along the star-ry road.

2. No, no, it is not dying The Shepherd's voice to know; His sheep he ev-er leadeth, His peaceful flock he feedeth, Where living pastures grow.

3. No, no, it is not dying To wear a heav'nly crown; Among God's people dwelling, The glorious triumph swelling, Of him whose sway we own.

## ORDOVA. 7s &amp; 6s.

1. Droop-ing souls, no long-er mourn, Je-sus still is pre-cious; If to him you now re-turn, Heav'n will be pro-pi-tious;

2. He has par-dons, full and free, Drooping souls to glad-den; Still he cries, "Come un-to me, Weary, heav-y la-den!"

3. Pre-cious is the Sav-iour's name, Dear to all that love him; He to save the dy-ing came; Go to him and prove him!

1 Je-sus now is pass-ing by, Call-ing wand-rers to him; Drooping souls, you need not die, Go to him and hear him.

2 'Tho' your sins like mountains high, Rise and reach to heav-en, Soon as you on him re-ly, All shall be for-giv-en.

3 Wand'ring sin-ners, now re-turn; Con-trite souls, be-lieve him! Je-sus calls you, cease to mourn; Wor-ship him, re-ceive him.



1. Thro' the night-air stealing, Hark, the bell is pealing, Mournfully and slow; Rest to the soul departed; Peace to the broken hearted, In this vale of woe.

2. Say for whom thou ringest, If to him thou bringest, Hopes beyond the tomb; Or if the sound appalls him, When sad death's summons calls him, To uncertain doom.

## RULAND. 7s, 6s &amp; 8s.

L. O. EMERSON.

*Moderato.*

1. Je - sus, friend of sin - ners, hear Yet once a - gain I pray; From my debt of sin set clear, For I have naught to pay.

2. For my self - ish - ness and pride Thou hast withdrawn thy grace; Left me long to wan - der wide, An out - cast from thy face.

3. Sin's de - ceit - ful - ness hath spread A hard - ness o'er my heart; But if thou thy spir - it shed, The sto - ny shall de - part.

1 Speak, O speak the kind release; A poor, back - slid - ing soul re-store; Love me free - ly, seal my peace, And bid me sin no more.

2 But I now my sins con - fess, And mer - cy, mer - cy I im - plo - re; Love me free - ly, seal my peace, And bid me sin no more.

3 Shed thy love, thy ten - derness, And let me feel thy soft - ning pow'r: Love me free - ly, seal my peace, And bid me sin no more.

1. On - ward speed thy conq'ering flight, An - gel, on - ward speed! Cast a - broad thy ra - diant light, Bid the shades re - cede;

2. On - ward speed thy conq'ering flight, An - gel, on - ward fly! Long has been the reign of night; Bring the morn-ing nigh.

1 Tread the i - dols in the dust, Heath-en fanes de - stroy; Spread the gos - pel's love and trust, Spread the gos - pel's joy.

2 Un - to thee earth's sufferers lift Their im - plor - ing wail; Bear them heaven's ho - ly gift, E're their cour - age fail.

## CLARKSON. 4s &amp; 7s.

DR. M. J. MUNGER.

1. Teach me, O Lord, To prize thy word, Thy gift of matchless fa - vor; Be it my wealth, Be it my health, My strength, and life for - ev - er.

2. By faith to love, Its fruits to give, This is the path to heaven; All strength and skill, To do thy will, But thro' thy word be giv - en.



1. Nearer, my God, to thee, Nearer to thee; Ev'n tho' it be a cross That raiseth me, Still all my song shall be, Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.

2. Tho' like a wanderer, Daylight all gone, Darkness be over me, My rest a stone, Yet in my dreams I'd be Nearer, my God to thee, Nearer, my God, to thee, Nearer to thee.

3. There let the way appear Steps unto heav'n; All that thou sendest me In mercy given, Angels to beckon me Nearer, my God to thee, Nearer, my God to thee, Nearer to thee.

4. Or if, on joyful wing, Cleaving the sky, Sun, moon and stars forgot, Upward I fly, Still all my song shall be, Nearer, my God, to thee, Nearer, my God to thee, Nearer to thee.

## TO-DAY THE SAVIOUR CALLS. 6s &amp; 4s.

L. W. BALLARD.

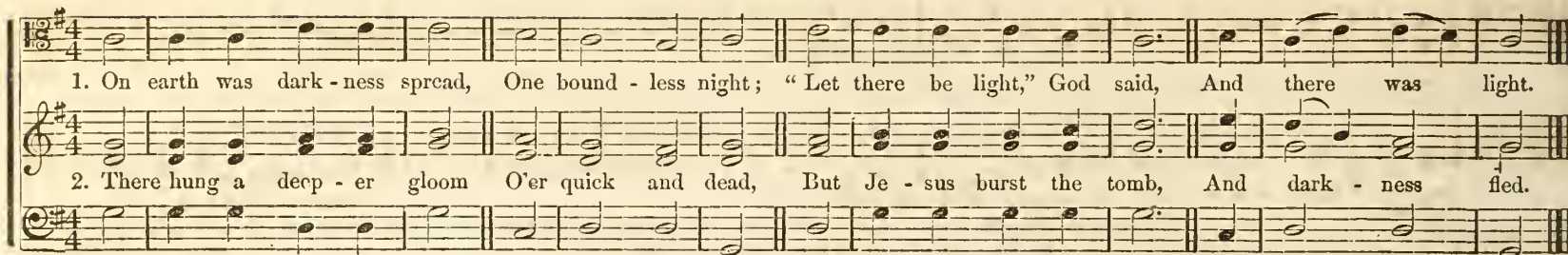
1. To-day the Saviour calls, Ye wanderers come; O ye benighted souls, Why long - er roam? To-day, to-day the Saviour calls.

SOPRANO OR TENOR.

2. To-day the Saviour calls, O hear him now; Within these sacred walls To Je - sus bow. To-day, to-day the Saviour calls.

Voices.

3. The Spir - it calls to-day; Yield to his power! O grieve him not a-way; 'Tis mer - cy's hour. To-day, to-day the Spirit calls.

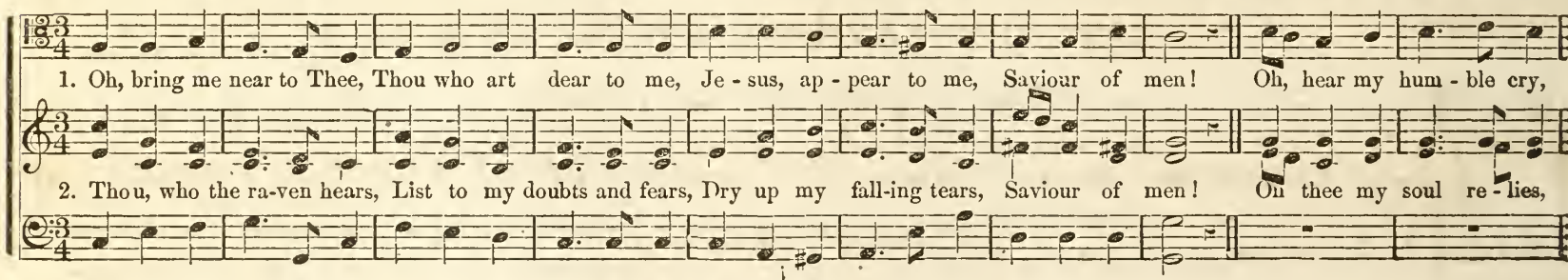


1. On earth was dark - ness spread, One bound - less night; "Let there be light," God said, And there was light.

2. There hung a deep - er gloom O'er quick and dead, But Je - sus burst the tomb, And dark - ness fled.

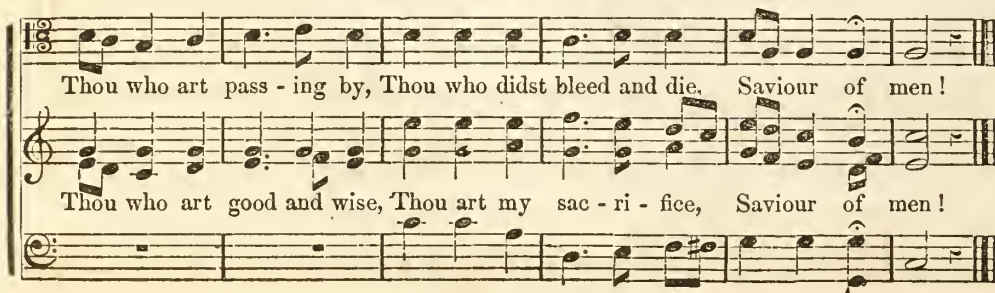
## SAVIOUR OF MEN. 6s &amp; 4s.

Words by Mrs. M. A. KIDDER.  
Music by S. WESLEY MARTIN.



1. Oh, bring me near to Thee, Thou who art dear to me, Je - sus, ap - pear to me, Saviour of men! Oh, hear my hum - ble cry,

2. Thou, who the ra - ven hears, List to my doubts and fears, Dry up my fall - ing tears, Saviour of men! On thee my soul re - lies,



Thou who art pass - ing by, Thou who didst bleed and die, Saviour of men!

Thou who art good and wise, Thou art my sac - ri - fice, Saviour of men!

3 Take all my sins away,  
Give me thy love, I pray,  
Lead me to open day,  
Saviour of men!  
Low at thy feet I lie,  
Fain would I rise and fly  
Thine through eternity  
Saviour of men!



*Moderato.*

1. My faith looks up to thee, Thou Lamb of Calva - ry, Sav - iour divine! Now hear me while I pray, Take all my guilt away, Oh, let me from this day Be wholly thine!

2. May thy rich grace impart Strength to my fainting heart: My zeal inspire; As thou hast died for me, Oh, may my love to thee, Pure, warm, and changeless be, A living fire.

3. While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray From thee aside.

4. When ends life's transient dream, When death's cold, sullen stream Shallo'er me roll, Blest Saviour! then, in love, Fear and distrust remove; O, bear me safe above, A ransom'd soul.

HOLY SABBATH. 4s, 7s & 8s.

1. Sabbath ho - ly, To the lowly, Still thou art a welcome day; { When thou comest, earth and o - cean, } Help the weary heart to pray, Help the weary heart to pray.  
{ Shade and brightness, rest and mo - tion, }

2. Sabbath holy, For the lowly, Paints with flowers thy glittering sod, { For af - fection's sons and daughters } Pray to God, our Father, God, Pray to God, our Father, God.  
{ Bid thy mountains, woods and wa - ters, }

3. Weary mother, Toiling brother, Sister, worn with anxious care, { Grief-bound sire that life - long di - est, } Come ye to the house of prayer, Come ye to the house of prayer.  
{ Child that in thy sleeping sigh - est, }

4. Still God liveth, Still he giveth What no man can take away, { And, Oh Sabbath, bringing gladness, } Still thou art our holy day, Still thou art our holy day.  
{ Un - to hearts of wea - ry and - ness, }

1. Wilt thou not vis-it me ? The plant beside me feels thy gentle dew ; Each blade of grass I see, From thy deep earth its quick'ning moisture drew.

2. Wilt thou not vis-it me ? Thy morning calls on me, with cheering tone, And ev-'ry hill and tree, Lend but one voice, the voice of thee a-lone.

3. Come ! for I need thy love, More than the flow'r the dew, or grass the rain ; Come, like thy holy dove, And let me in thy sight rejoice a-gain.

4. Yes ! thou wilt vis-it me ; Nor plant, nor tree, thine eye delights so well, As when, from sin set free, Man's spirit comes with thine in peace to dwell.

## CRYSTAL GATE. 7s &amp; 4s, or 8s, 7s &amp; 4s.

L. O. E.

1. When the vale of death ap-pears, Faint and cold this mortal clay, } Break the shadows, Break the shadows, Usher in e-ter-nal day.  
Blest Redeemer, soothe my fears, Light me thro' the darksome way ; }

2. Upward from this dy-ing state, Bid my waiting soul as-pire ; } Then tri-umphant, Then triumphant, I will join th'im-mor-tal choir.  
O-pen thou the crys-tal gate, To thy praise attune my lyre ; }



1. Come, let us a - new Our journey pur - sue, Roll round with the year, And nev - er stand still, till the Mas - ter ap - pear, His a - dor - a - ble will,

2. Our life is a dream, Our time as a stream, Glides swift - ly a - way! And the fu - gi - tive moment re - fu - ses to stay. The ar - row is flown,

Let us glad - ly ful - fil, And our talents im - prove. By the pa - tience of hope, And the la - bor of love, By the pa - tience of hope And the la - bor of love.

The moment is gone, The moment is gone; The mil - len - ni - al year Rushes on to our view, And e - ter - ni - ty's here, And e - ter - nity's here.

## GLYN. 6s &amp; 5s. (6, 5; 6, 5; 6, 5.)

1. I close my heavy eye, Saviour ev - er near! I lift my soul on high, Thro' the darkness drear; Be thou my light, I cry, Saviour ev - er dear.

2. I feel thine arms around, Saviour ev - er near! With thee if I am found, Nev - er can I fear, What - ev - er ills a - bound; Saviour ev - er dear.

1. Through the love of God, our Sav-iour, All will be well; Free and change-less is his fa-vor; All, all be well.

2. Though we pass thro' trib-u-la-tion, All will be well; Ours is such a full sal-va-tion, All, all is well.

Pre-cious is the blood that heal'd us; Per-fect is the grace that seal'd us; Strong the hand stretch'd out to shield us, All must be well.

Hap-py, still in God con-fid-ing, Fruit-ful, if in Christ a-bid-ing, Ho-ly, thro' the Spir-it's guid-ing, All must be well.

## MONRELL. 8s &amp; 4s.

Hark! how the gos-pel trumpet sounds! Thro' all the earth the ech-o bounds!

And Je-sus, by re-deeming blood, Is bringing sin-ners home to God, And guides them safe-ly by his word to end-less day.



1. In - spir - er and hearer of prayer, Thou Shepherd and Guardian of thine, My all to thy cov - e - rant care, I sleeping or waking resign.

2. If thou art my shield and my sun, The night is no darkness to me; And, fast as my moments roll on, They bring me but nearer to thee.

## OREAD. 8s, Double.\*

1. O when shall we sweetly remove, O when shall we en - ter our rest, Re - turn to the Zi - on a - bove, The mother of spir - its distress'd.

2. But an - gels themselves cannot tell, The joys of that ho - li - est place, Where Je - sus is pleased to re - veal The light of his heav - en - ly face.

3. Thou know'st in the spir - it of prayer We long thy appear - ing to see, Resigned to the bur - den we bear, But longing to triumph with thee.

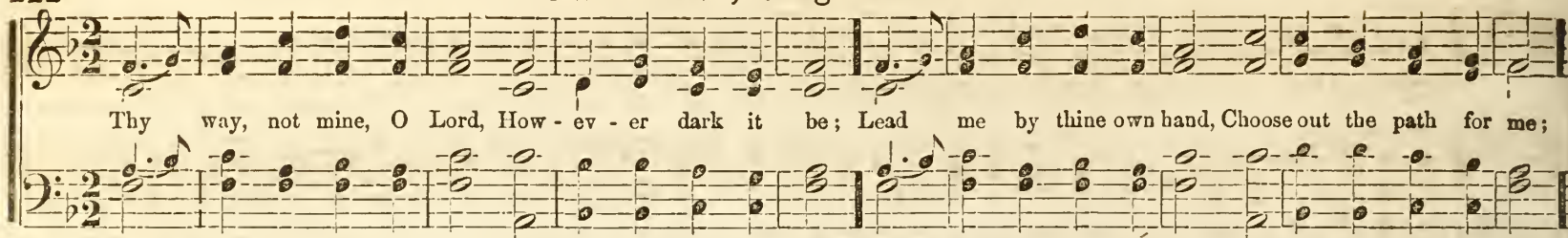
\* Or single by ending here.

1 The ci - ty of God, the great King, Where sorrow and death are no more, Where saints our Immanu - el sing, And cher - ub and ser - aph a - dore.

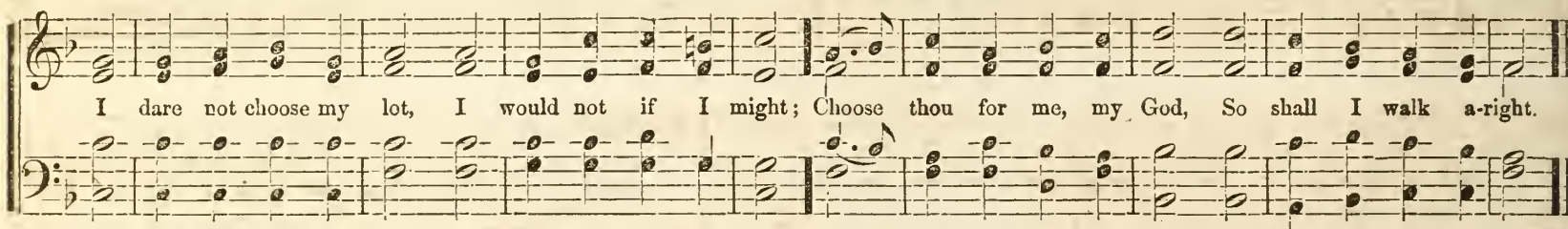
2 When caught in the rapturous flame, The sight be - a - tif - ic they prove, And walk in the light of the Lamb. En - joying the beams of his Love.

3 'Tis good at thy word to be here, 'Tis bet - ter in thee to be gone, And see thee in glo - ry ap - pear, And rise to a share in thy throne.

## LOYAL. 6s, Single or double.

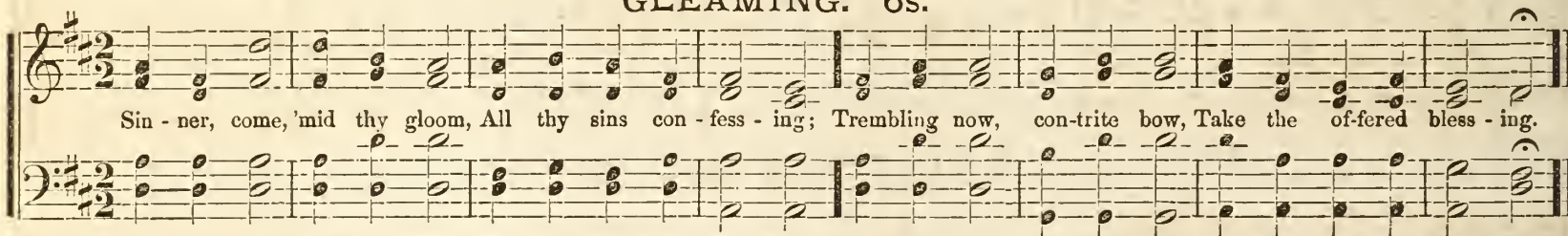


Thy way, not mine, O Lord, How - ev - er dark it be; Lead me by thine own hand, Choose out the path for me;



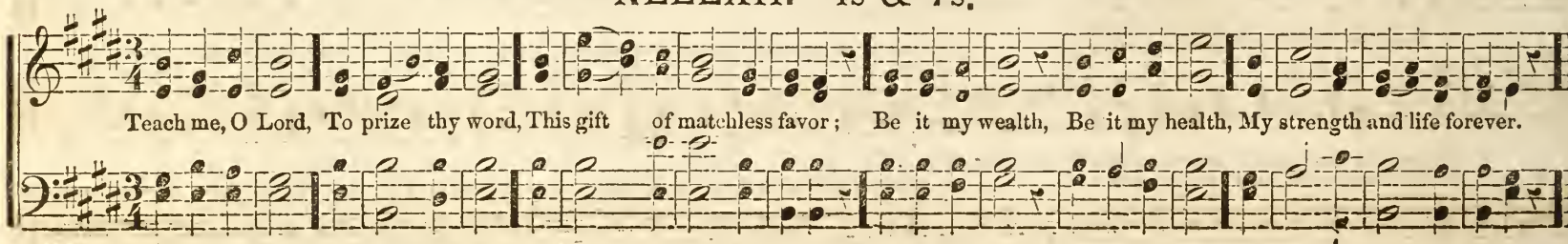
I dare not choose my lot, I would not if I might; Choose thou for me, my God, So shall I walk a-right.

## GLEAMING. 6s.



Sin - ner, come, 'mid thy gloom, All thy sins con - fess - ing; Trembling now, con-trite bow, Take the of-fered bless - ing.

## NEELAH. 4s &amp; 7s.



Teach me, O Lord, To prize thy word, This gift of matchless favor; Be it my wealth, Be it my health, My strength and life forever.



Watchmen, onward to your stations, Blow the trumpet long and loud ;  
 Break the gos - pel to the nations, Speak to every gath'ring crowd. } See, the day is breaking, See the saints a - waking, No more in sadness bowed.

## LANDLOFF. 8s, 6s &amp; 4s.

1. Our blest Redeem - er, ere he breath'd His ten - der, last fare - well, A guide, a com - fort - er bequeath'd, With us to dwell.

2. He came, sweet influence to im - part, A gracious, wil - ling, guest, While he can find one hum - ble heart Where - in to rest.

## LEAD THOU ME. 10s &amp; 4s.

1. Send kindly light amid th' enireling gloom, And lead me on ;  
 The night is dark, and I am far from . . . home; Lead thou me on! Keep thou my feet : I do not ask to see The distant scene ; One step's enough for me.

2. So long thy pow'r hath bless'd me, Surely, still 'twill lead me on  
 Thro' dreary doubt, thro' pain and sorrow . . . till the night is gone, And with the morn these angel faces smile, Which I have loved long since, and lost awhile.

1. Just as I am, without one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come!

2. Just as I am, and waiting not To rid my soul of one dark blot, To thee whose blood can cleanse each spot, O Lamb of God, I come!

3. Just as I am—thou wilt receive, Wilt welcome, pardon, cleanse, relieve; Because thy promise I believe, O Lamb of God, I come!

4. Just as I am—thy love unknown Hath broken ev'ry barrier down; Now to be thine, yea, thine alone, O Lamb of God, I come!

## ALBION. 7s, 6s &amp; 8s.

*Slowly.*

1. Thou, O Lord, in ten-der love, Dost all my bur-dens bear, Lift my heart to things a-bove, And fix it ev-er there.

2. Care-ful with-out care I am, Nor feel my hap-py toil; Kept in peace by Je-sus' name, Sup-port-ed by his smile.

3. To the des-ert or the cell, Let oth-ers blind-ly fly; In this e-vil world I dwell, Un-hurt, un-spot-ted I.

Calm on tu-mults' wheel I sit, Midst bu-sy mul-ti-tudes a-lone; Sweet-ly wait-ing at thy feet, Till all thy will be done.

Joy-ful thus my faith to show, I find his ser-vice my reward, Ev'-ry work I do be-low, I do it to the Lord.

Here I find a house of prayer, To which I in-ward-ly re-tire; Walking un-con-cern'd in care, And un-cou-cern'd in fire.



1. Christian, the morn breaks sweetly o'er thee, And all the midnight shadows flee; Tinged are the distant skies with glo - ry, A bea-son light lung out for thee.

2. Tossed on time's rude, relentless sur - ges, Calmly composed, and dauntless stand; For, lo! beyond those scenes e - merges The heights that bound the promised land.

3. Cheer up! cheer up! the day breaks o'er thee, Bright as the summer's noontide ray; The star-gemm'd crowns and realms of glory, Invite thy hap-py soul a - way.

A - rise, a - rise! the light breaks o'er thee, Thy name is graven on the throne; Thy home is in the world of glo - ry, Where thy dear Redeemer reigns alone.

Behold, behold, the land is nearing, Where the wild sea-storm's rage is o'er; Hark! how the heavenly hosts are cheering, See in what throngs they range the shore.

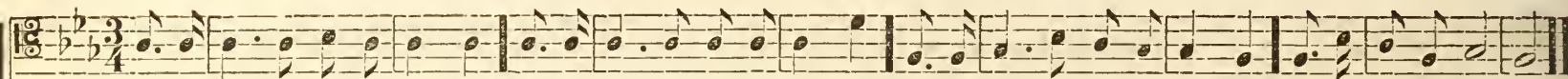
A - way, a - way! leave all for glo - ry, Thy name is graven on the throne; Thy home is in the world of glo - ry, Where thy Re-deem - er reigns a - lone.

SAVIOUR, COMFORT ME. 7s & 5s.

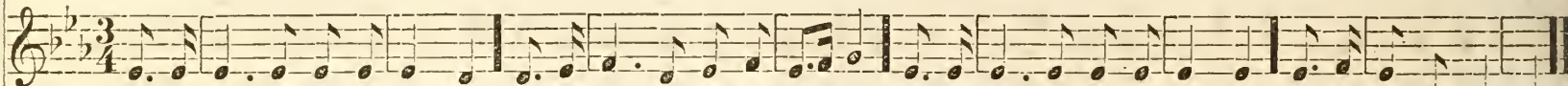
1. In the dark and cloudy day, When earth's riches flee a - way, And the last hope will not stay, Saviour, comfort me, 3 Then, who wast so sorely tried, In the darkness crucified, Bid me in thy love confide; Saviour, comfort me!

4 Comfort me; I am cast down; 'Tis my Heavenly Father's frown; I deserve it all, I own; Saviour, comfort me!

5 So it shall be good for me, Much afflicted now to be, If thou wilt but tenderly, Saviour, comfort me.



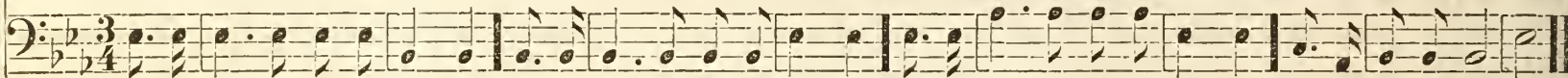
1. Lo ! the storms of life are breaking : Faithless fears our hearts are shaking ; For our suc - cor un - der-tak - ing, Lord and Saviour, help us !



2. Lo ! the world from thee rebelling, Round thy church in pride is swelling ; With thy word their madness quelling, Lord and Saviour, help us !



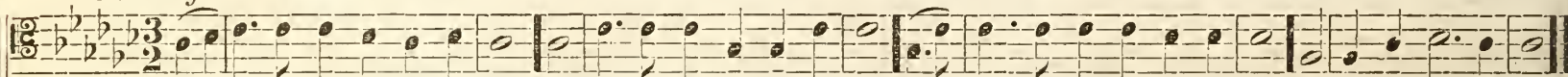
3. On thine own command re - ly - ing, We our onward task are ply-ing ; Un - to thee for safe-ty sighing, Lord and Saviour, help us !



### THE SINNERS' FRIEND. 8s & 6s.

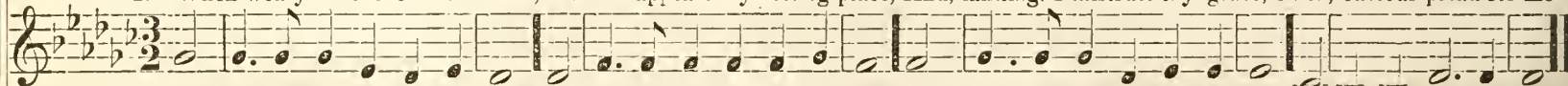
L. O. EMERSON.

*Tenderly.*



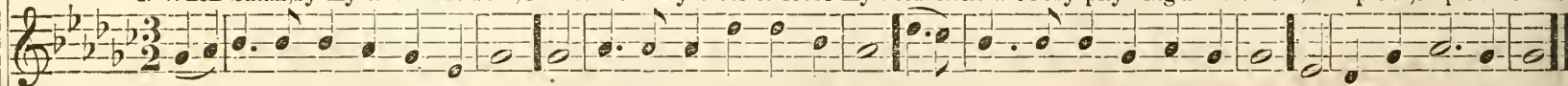
1. O Thou, the contrite sinners' friend ! Who, loving, lov'st them to the end, On this alone my hopes depend, That thou wilt plead for me.

2. When weary in the Christiau race, Far off appears my resting place, And, fainting, I mistrust thy grace, Then, Saviour plead for me



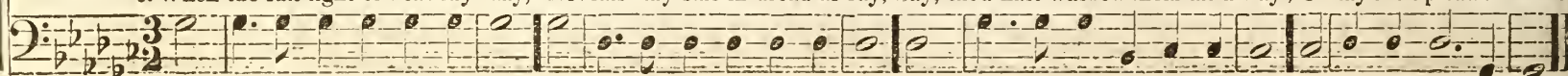
3. When I have err'd and gone astray, Afar from thine and wisdom's way, And see no glimmering, guiding ray, Still, Saviour, plead for me.

4. When Satan, by my sins made bold, Strives from thy cross to loose my hold. Then with thy pity - ing arms enfold, And plead, oh, plead for me.

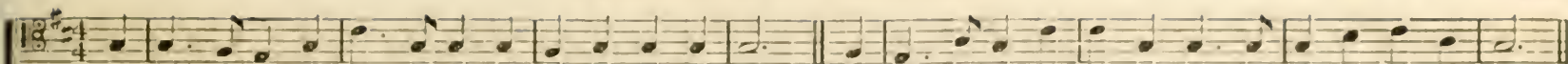


5. And when my dying hour draws near, Darken'd with anguish, guilt, and fear, Then to my fainting sight appear, Pleading in heav'n for me.

6. When the full light of heav'nly day, Reveals my sins in dread ar-ray, Say, thou hast washed them all a-way ; Oh, say thou plead'st for me.



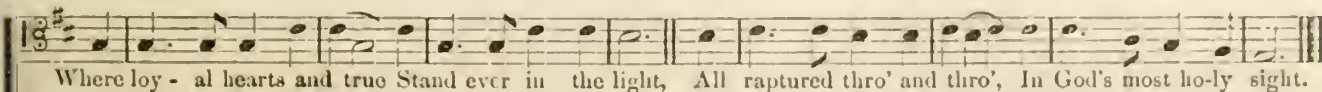
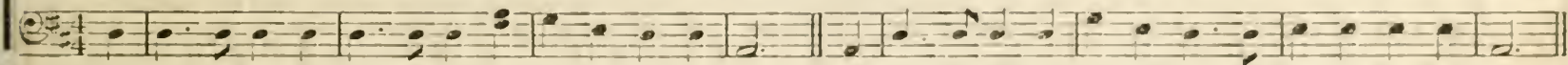




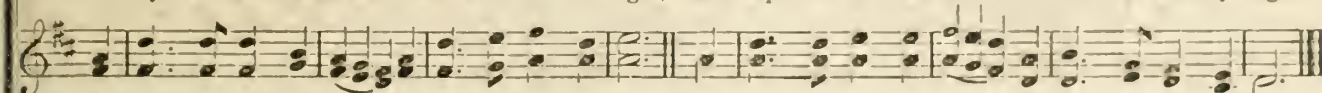
1. O Par - a - dise, O Par - a - dise! Who doth not crave for rest? Who would not seek the hap - py land, Where they that loved are blest?



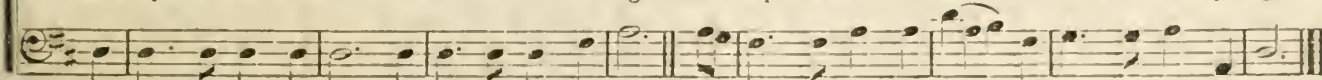
2. O Par - a - dise, O Par - a - dise! 'Tis wea - ry wait - ing here; I long to be where Je - sus is, To feel, to see him near.



Where loy - al hearts and true Stand ever in the light, All raptured thro' and thro', In God's most ho - ly sight.



Where loy - al hearts and true Stand ever in the light, All raptured thro' and thro', In God's most ho - ly sight.

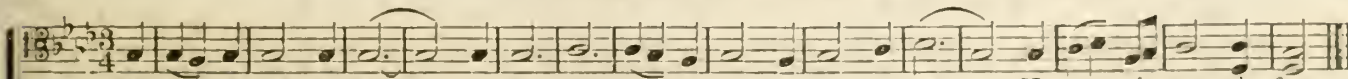


3  
O Paradise, O Paradise!  
I greatly long to see  
The special place my dearest Lord  
In love prepares for me;  
Where loyal hearts, &c.

4  
Lord Jesus, King of Paradise,  
Oh keep me in thy love,  
And guide me to that happy land  
Of perfect rest above;  
Where loyal hearts, &c.

## EVENING SHADOWS. 6s, 4s &amp; 6s.

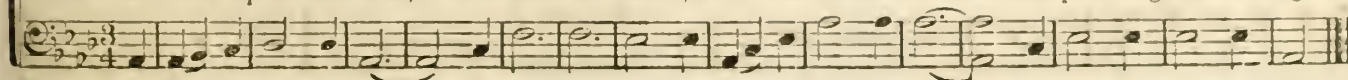
E



1. The sun is sink - ing fast, The day - light dies; Let love awake and pay, . . . Her eve - ning sac - ri - fice.



2. As Christ up - on the cross, His head in - clined, And to his Father's hands His part - ing soul re - signed.



3 So now herself my soul  
Would wholly give  
Into his sacred charge.  
In whom all spirits live.

4 So now, beneath his eye,  
Would calmly rest,  
Without a wish, or thought  
Abiding in his breast.

5 Save that his will be done,  
Whate'er betide;  
Dead to herself, and dead  
In him to all beside.

## BREAST THE WAVE, CHRISTIAN. 10s, 11s &amp; 12s.

E.

1. Breast the wave, Christian, when it is strongest, Watch for day, Christian, when night is long-est! On - ward and on - ward, still be thine en - deav - or ;  
 2. Fight the fight, Christian, Je - sus is o'er thee; Run the race, Christian, heav'n is be - fore thee; He who hath prom - ised, fal - ter - eth nev - er ;

3. Lift the eye, Christian, just as it clo - seth; Raise the heart, Christian, ere it re - pos - eth; Noth - ing thy soul from the Sav - iour shall sev - er ;

## EXULTATION. 9s &amp; 6s.

E.

The rest that remain-eth, en-dur-eth for-ev - er.  
 Oh, trust in the love that en-dur-eth for-ev - er.

1. Oh, show me not my Sav-iour dy-ing, As on the cross he bled; Nor in the tomb a

Soon shalt thou mount upward to praise him for-ev - er.

2. Weep not for him at Calvary's sta - tion, Weep on - ly for thy sins; View where he lay with

cap-tive lying, For he has left the dead. Then bid me not that form extended, For my Redeem-er own, Who to the high-est heav'n's ascended, In glory fills the throne.

ex - ul - ta - tion, 'Tis there our hope be-gins; Yet stay not there thy sorrows feeding, Amid the scenes he trod; Look up, and see him in-ter-ced-ing At the right hand of God.



1. As down in the sunless retreats of the o-cean, Sweet flowers are springing no mortal can see, So, deep in my heart the still

2. As still to the star of its worship tho' eloded, The needle points faithful - ly o'er the dim sea, So dark as I roam thro' this

prayer of de - vo - tion, Unheard by the world, ri - ses si - lent to thee, My God! si - lent to thee, Pure, warm, si - lent to thee!

wintry world shrouded, The hope of my spi - rit turns trembling to thee, My God! trembling to thee, True, fond, trembling to thee!

## LEAFLAND. 11s &amp; 8s.

1. O Thou in whose presence my soul takes delight, On whom in af - fliction I call, My comfort by day and my song in the night, My hope, my sal - va - tion, my all.

2. Where dost thou, dear Shepherd, resort with thy sheep, To feed them in pastures of love? Say, why in the val - ley of death should I weep, Or a - lone in this wil - derness rove?

*rit.*

1. Forgive my fol - ly, O Lord most ho - ly; Cleanse me from ever - y stain! For thee I lan - guish, Pit y my an - guish, Nor let my sighing be vain.

2. Sin - ful, un - wor - thy, Trembling be - fore thee, Here at thy cross will I kneel: Thy love once bleed - ing, Now in - ter - ced - ing, Shall for my ransom a - void.

## LENLOO. 11s &amp; 10s.

1. Hail, to the brightness of Zion's glad morning, Joy to the lands that in darkness have lain; Hush'd be the accents of sorrow and mourning, Zion, in triumph begins her mild reign.

2. Hail, to the brightness of Zion's glad morning, Long by the prophets of Israel foretold; Hail, to the millions from bondage returning, Gentiles and Jews the blest vision behold.

## KERMODE. 11s &amp; 10s.

E.

1. Come un-to me, when shadows darkly gather, When the sad heart is weary and dis-trest, Seeking for comfort from your heav'nly Father, Come un-to me, and I will give you rest.

2. Ye who have mourn'd when the spring flow'rs were taken, When the ripe fruit fell richly to the ground, When the lov'd slept, in brighter home to waken, Where their pale brows with spirit wreaths are crown'd.

3. Large are the man - sions in thy Father's dwelling, Glad are the homes that sorrows nev - er dim: Sweet are the harps in ho - ly music swelling, Soft are the tones which raise the heavenly hymn.

4. There, like an E - den blossom - ing in gladness, Bloom the fair flow'rs the earth too rudely press'd: Come unto me, all ye who droop in sadness, Come unto me, and I will give you rest.



1. Again the day returns of ho-ly rest, Which, when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be pi-e - ty, and all be peace.

2. Let us de-vote this consecrated day To learn his will, and all we learn o-bey; So shall he hear, when fervently we raise Our choral har-mo-ny in hymns of praise.

## TORRINGTON. 10s.

H. K. OLIVER. 1872.

*Dolce.*

1. Abide with me! fast falls the ev-en-tide; The darkness deepens; Lord with me abide, When other helpers fail, and comforts flee, Help of the helpless, O, abide with me.

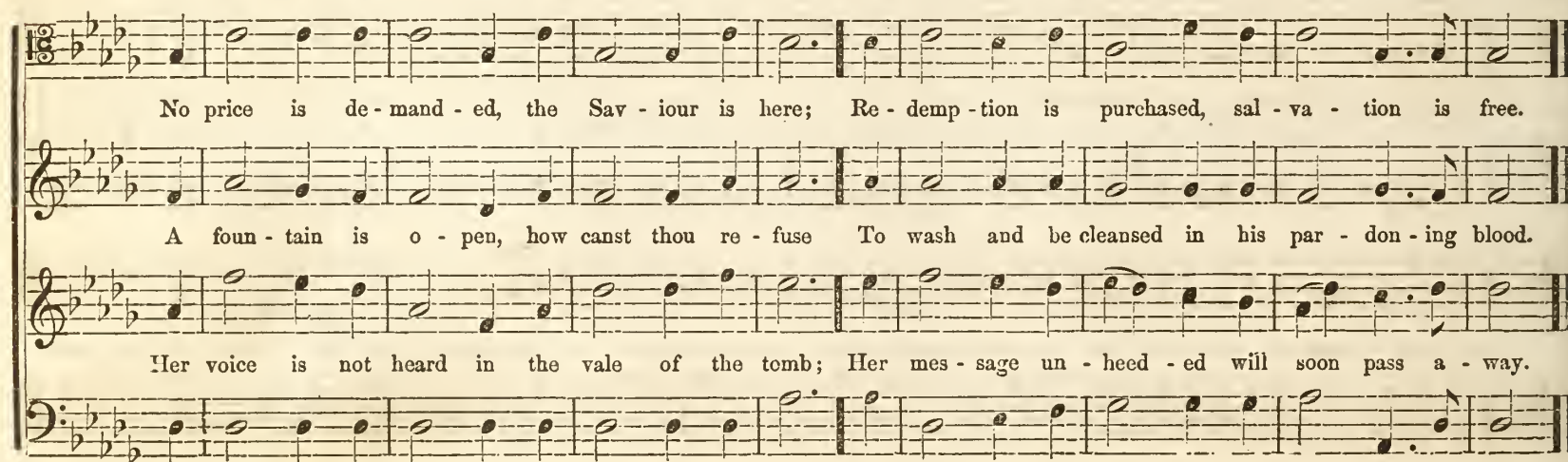
2. Swift to its close ebbs out life's little day; Earth's joys grow dim, its glories pass away; Change and decay in all around I see; O thou, who changest not, abide with me.



1. De - lay not, de - lay not, O sin - ner, draw near, The wa - ters of life are now flow - ing for thee:

2. De - lay not, de - lay not, why long - er a - buse The love and com - pas - sion of Je - sus thy God?

3. De - lay not, de - lay not, O sin - ner, to come, For Mer - cy still ling - ers and calls thee to - day;



No price is de - mand - ed, the Sav - iour is here; Re - demp - tion is purchased, sal - va - tion is free.

A foun - tain is o - pen, how canst thou re - fuse To wash and be cleansed in his par - don - ing blood.

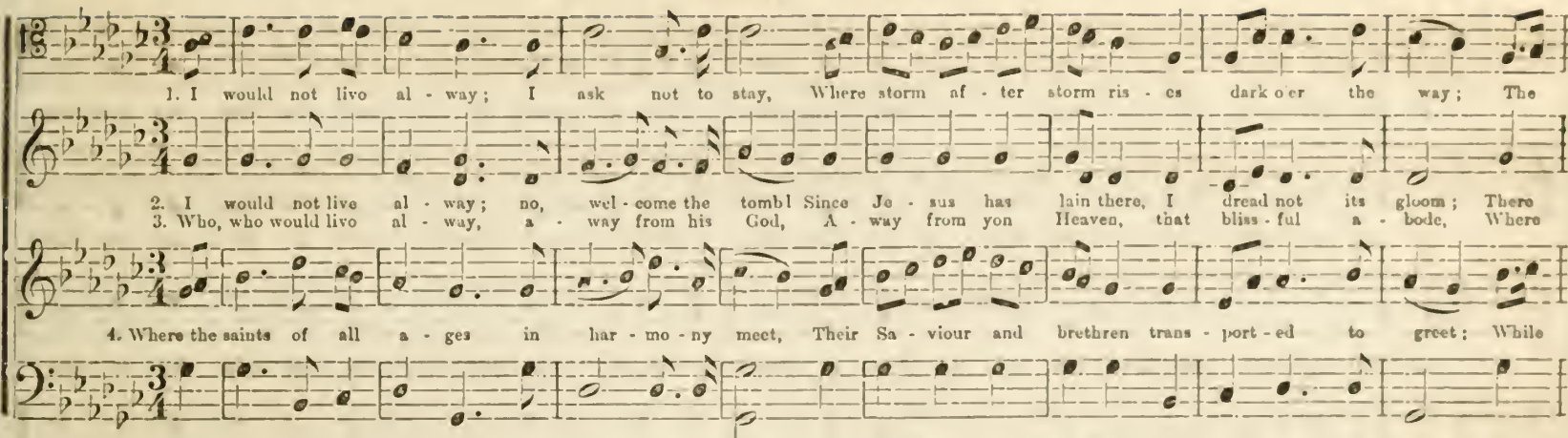
Her voice is not heard in the vale of the tomb; Her mes - sage un - heed - ed will soon pass a - way.



## HYMN. I would not live alway. 11s.

L. O. EMERSON.

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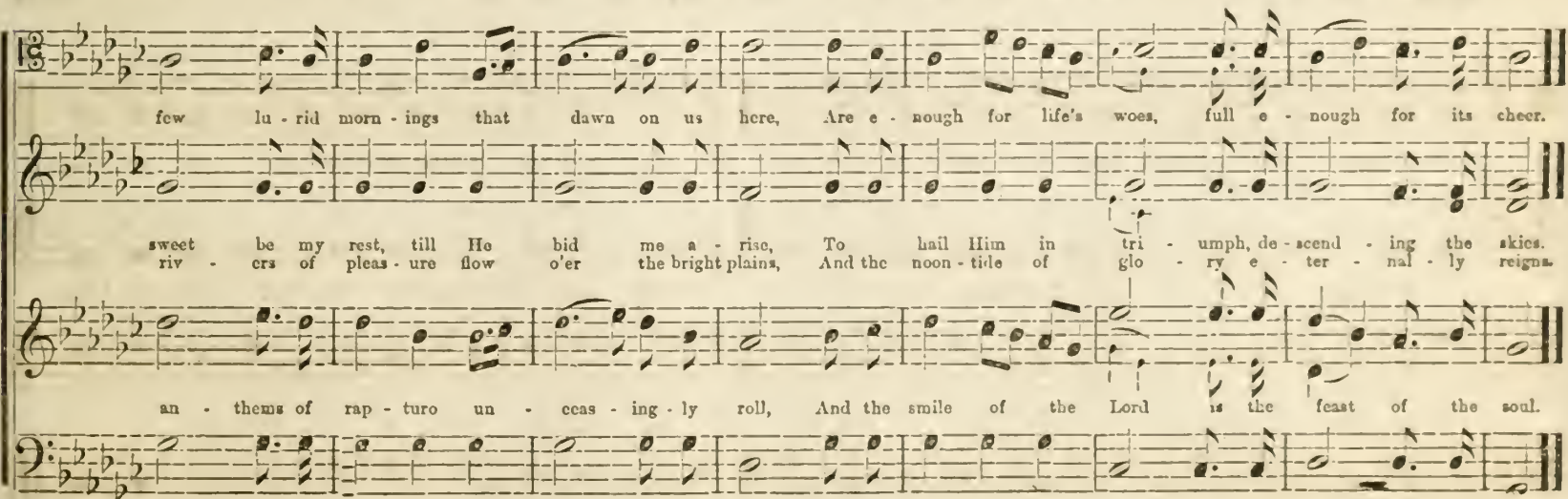


1. I would not live al - way; I ask not to stay, Where storm af - ter storm ris - es dark o'er the way; The

2. I would not live al - way; no, wel - come the tomb! Since Je - sus has lain there, I dread not its gloom; There

3. Who, who would live al - way, a - way from his God, A - way from yon Heaven, that bliss - ful a - bode, Where

4. Where the saints of all a - ges in har - mo - ny meet, Their Sa - viour and brethren trans - port - ed to greet; While



few lu - rid morn - ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.

sweet be my rest, till He bid me a - rise, To hail Him in tri - umph, de - scend - ing the skies.  
riv - ers of pleas - ure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.

an - thems of rap - ture un - ceas - ing - ly roll, And the smile of the Lord is the feast of the soul.

1. When through the torn sail the wild tem - pest is streaming, When o'er the dark wave the red lightning is gleaming,

2. O, Je - sus, once toss'd on the breast of the bil - low, Arous'd by the shriek of des - pair from thy pil - low,

3. And oh! when the whirl - wind of pas - sion is ra - ging, When hell in our hearts its wild war - fare is wa - ging,

The first system of the musical score is written on four staves. The top staff is a soprano line in G major (one sharp) and 3/4 time. The second staff is an alto line. The third staff is a tenor line. The fourth staff is a bass line. The lyrics are written below the staves, with the first three lines of the hymn provided.

Nor hope lends a ray, the poor sea - man to cher - ish, We fly to our Ma - ker;—help, Lord, or we per - ish!

Now, seat - ed in glo - ry, the mar - i - ner cher - ish, Who cries in his dan - ger,—help, Lord, or we per - ish!

A - rise in thy strength, thy re - deem - ed to cher - ish, Re - buke the de - stroy - er,—help, Lord, or we per - ish!

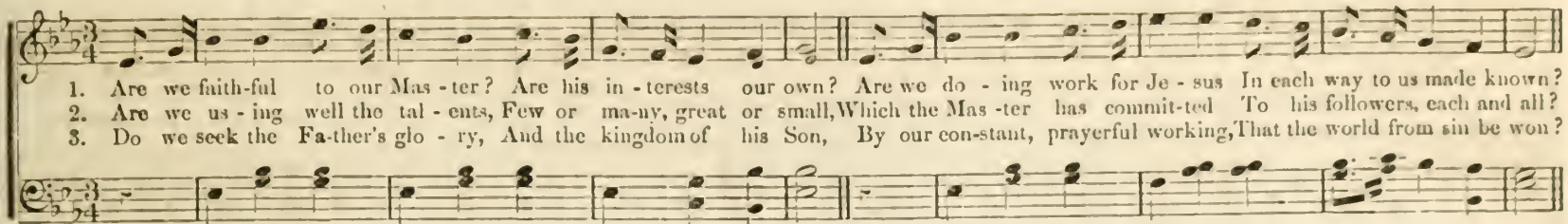
The second system of the musical score continues the hymn on four staves. The lyrics are written below the staves, with the last three lines of the hymn provided.



# ARE WE FAITHFUL?

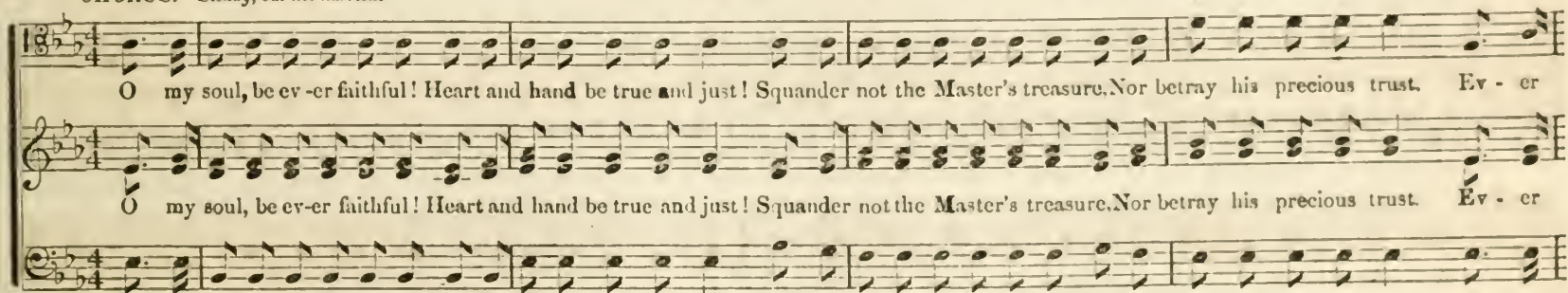
Words by Miss M. A. BAKER.  
Music by H. R. PALMER.

235

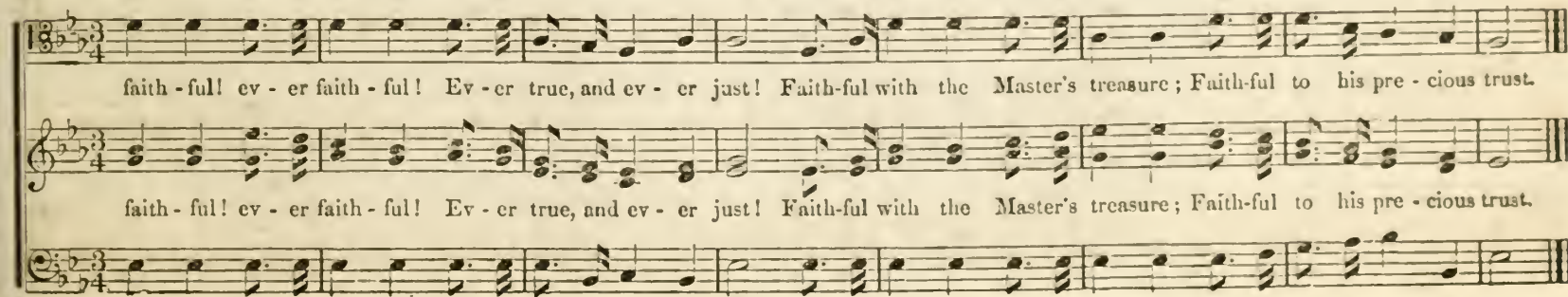


1. Are we faith-ful to our Mas-ter? Are his in-terests our own? Are we do-ing work for Je-sus In each way to us made known?  
2. Are we us-ing well the tal-ents, Few or ma-ny, great or small, Which the Mas-ter has commit-ted To his followers, each and all?  
3. Do we seek the Fa-ther's glo-ry, And the kingdom of his Son, By our con-stant, prayerful working, That the world from sin be won?

CHORUS. *Steady, but not hurried.*



O my soul, be ev-er faithful! Heart and hand be true and just! Squander not the Master's treasure, Nor betray his precious trust. Ev-er  
O my soul, be ev-er faithful! Heart and hand be true and just! Squander not the Master's treasure, Nor betray his precious trust. Ev-er



faith-ful! ev-er faith-ful! Ev-er true, and ev-er just! Faith-ful with the Master's treasure; Faith-ful to his pre-cious trust.  
faith-ful! ev-er faith-ful! Ev-er true, and ev-er just! Faith-ful with the Master's treasure; Faith-ful to his pre-cious trust.

## ANGRY WORDS.

H. R. PALMER.

1. An - gry words! O let them nev - er From the tongue unbri-dled slip; May the heart's best impulse ev - er Check them, ere they soil the lip.  
 2. Love is much too pure and ho - ly; Friendship is too sa - cred far, For a mo - ment's reckless fol - ly Thus to des - o - late and mar.  
 3. An - gry words are light - ly spo - ken, Bitterest tho'ts are rashly stirred: Brightest links of life are bro - ken By a sin - gle an - gry word.

## CHORUS.

"Love each oth - er, Love each oth - er," 'Tis thy Father's blest command, "Love each oth - er, Love each oth - er," 'Tis His blest command.  
 "Love one another," Thus saith the Sav - iour, Children, o - bey thy Father's blest command, "Love one an - oth - er," Thus saith the Saviour, Children, o - bey his blest command.  
 "Love each oth - er, Love each oth - er," 'Tis thy Father's blest command, "Love each oth - er, Love each oth - er," 'Tis his blest command.

## I'LL GO.

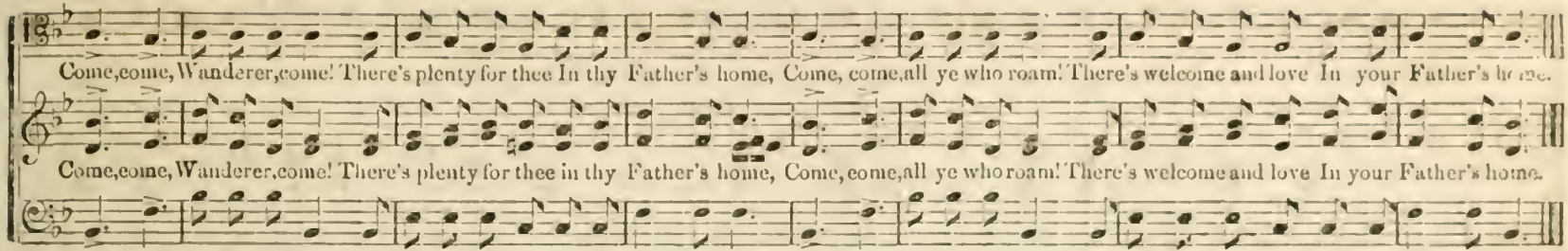
Words by Miss M. A. BAKER.  
Music by H. R. PALMER.

## SOLO.

1. Why perish with cold and with hunger? There's plenty for all and to spare In the beautiful home of my Father, And welcome awaiting me there.  
 2. I'll go, and I'll say to my Father, "I've sinned against heaven and thee; I'm not worthy a place 'mong thy children; Thy servant I gladly would be."  
 3. My Father is waiting to greet me With tender and loving ca - res; He will see me a - far, and will meet me, Forgive, and restore me, and bless.



## RESPONSE.

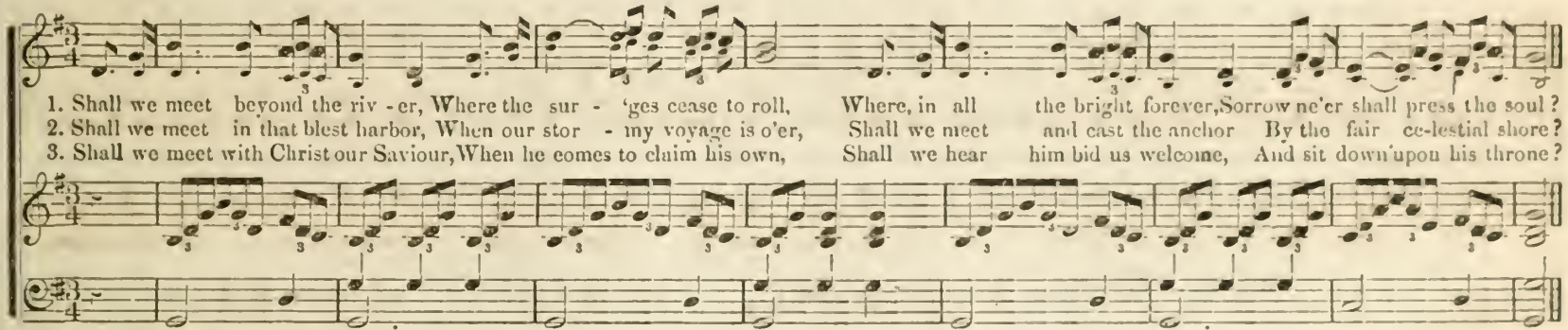


Come, come, Wanderer, come! There's plenty for thee In thy Father's home, Come, come, all ye who roam! There's welcome and love In your Father's home.

Come, come, Wanderer, come! There's plenty for thee in thy Father's home, Come, come, all ye who roam! There's welcome and love In your Father's home.

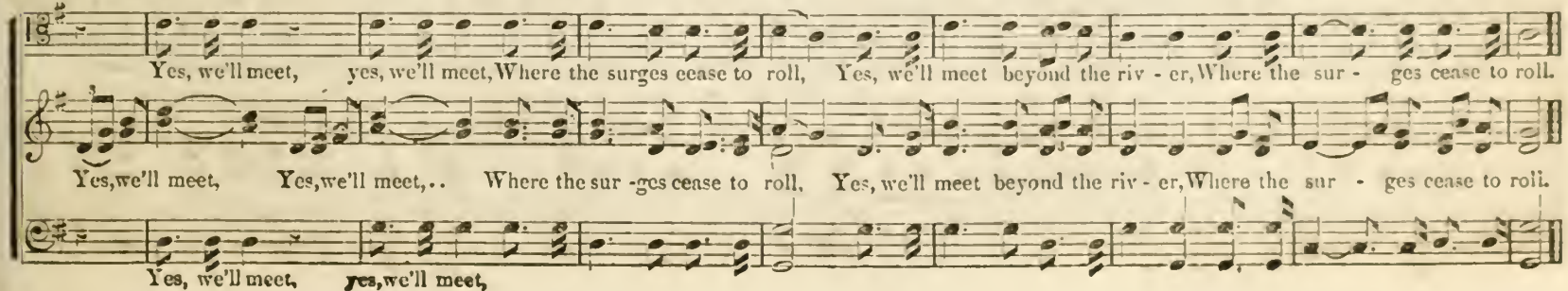
## SHALL WE MEET BEYOND THE RIVER?

H. R. PALMER.



1. Shall we meet beyond the riv - er, Where the sur - ges cease to roll, Where, in all the bright forever, Sorrow ne'er shall press the soul?  
 2. Shall we meet in that blest harbor, When our stor - my voyage is o'er, Shall we meet and cast the anchor By the fair ce-les-tial shore?  
 3. Shall we meet with Christ our Saviour, When he comes to claim his own, Shall we hear him bid us welcome, And sit down upon his throne?

## REFRAIN.



Yes, we'll meet, yes, we'll meet, Where the surges cease to roll, Yes, we'll meet beyond the riv - er, Where the sur - ges cease to roll.

Yes, we'll meet, Yes, we'll meet, . . . Where the sur - ges cease to roll, Yes, we'll meet beyond the riv - er, Where the sur - ges cease to roll.

Yes, we'll meet, yes, we'll meet,

## THE SAVIOUR'S LITTLE LAMB.

1. I'm the Saviour's little Lamb; My Shepherd's voice I hear, He bids me never fear, Ten-der-ly he lifts his hand, Pointing to the heav'nly land.

2. Saviour, help me to o-bey; A young and tender lamb, O take me as I am, May I never from thee stray, Seek thy guidance ev-'ry day.

3. When my days on earth are o'er, In Je-sus' fold I'll be From sin and sor-row free, O how sweet on Canaan's shore, Praising God for - ev - er - more.

## THE HALLOWED NIGHT.

Words by J. F. WARNER.  
Music by A. HULL.

DUET OR QUARTETTE.

1. Si - lent night! hal - low'd night! Land and deep, si - lent sleep. Soft - ly glit - ters bright Beth - le - hem's star.

2. Si - lent night! hal - low'd night! On the plain, wakes the strain, Sung by heav - en - ly har - bin - gers bright,

3. Si - lent night! hal - low'd night! Earth a - wake, si - lence break, High your cho - rus of mel - o - dy raise,

tutti.

1 Beck'ning Is - ra - el's eye from a - far, Where the Sa - viour is born, Where the Sa - viour is born.

2 Fill'd with ti - ings of bound-less de - light, Jesus, the Sa - viour, has come, Je - sus, the Sa - viour, has come.

3 Sing to heav - en in an - thems of praise, Peace for - ev - er shall reign, Peace for - ev - er shall reign.



# ANTHEMS, SENTENCES, &c.

## GRACIOUS SPIRIT—LOVE DIVINE.

*Andante.*

SOPRANO.

TRIO, QUARTET AND CHORUS.

Adapted and arranged by NATHAN BARKER.

GRA - cious Spir - it, love di - vine! Let thy light with - in us shine; All our guil - ty

Gracious Spirit, love di - vine! Let thy light with - in us shine; All our guil - ty

fears re - move, Fill me with thy heav'n - ly love, Fill me with thy heav'n - ly love.

fears re - move, Fill me with thy heav'n - ly love, Fill me with thy heav'n - ly love.

CHORUS. *Moderato.*

Speak thy par - d'ning grace to me, Set the bur - dened sin - ner free; Lead me

Speak thy par - d'ning grace to me, Set the bur - dened sin - ner free; Lead me

Set the bur - dened sin - ner free;

Detailed description: This block contains the first system of the chorus. It consists of four staves. The top staff is a soprano vocal line in G major (one sharp) and 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Speak thy par - d'ning grace to me, Set the bur - dened sin - ner free; Lead me' are written below the staff. The second staff is an alto vocal line, also in G major and 4/4 time, with the same lyrics. The third staff is a tenor vocal line, in G major and 4/4 time, with the same lyrics. The fourth staff is a piano accompaniment line in G major and 4/4 time, with the lyrics 'Set the bur - dened sin - ner free;'.

to the Lamb of God; Wash me in his pre - cious blood.

to the Lamb of God; Wash me in his pre - cious blood.

Detailed description: This block contains the second system of the chorus. It consists of four staves. The top staff is a soprano vocal line in G major and 4/4 time, with the lyrics 'to the Lamb of God; Wash me in his pre - cious blood.' The second staff is an alto vocal line, also in G major and 4/4 time, with the same lyrics. The third staff is a tenor vocal line, in G major and 4/4 time, with the same lyrics. The fourth staff is a piano accompaniment line in G major and 4/4 time, with the same lyrics.



# Gracious Spirit--Love Divine. Concluded.

241

**QUARTET.** *mf* Life and peace..... to us im-part, Dwell thy-self with -

*mf* Life and peace to us im-part, Dwell thy-self with -

*mf* Life..... and peace to us... im-part; Seal sal-va-tion on my heart; Dwell thy-self with -

**SOLO.** **CHORUS.**

*cres.* in..... my breast, Earn-est of im-mor-tal rest... im-mor-tal rest.

*cres.* in..... my breast, Earn-est of im-mor-tal rest, im-mor-tal rest.....

*cres.* in my breast, Earn-est of..... im-mor-tal rest, im-mor-tal rest, im-mor-tal rest.

*mp* *rall.*

*mp* *rall.*

*mp* *rall.*

Bow down Thine ear, O Lord, and hear us, Hear the pe - ti - tions we of - fer be - fore Thee. Lead Thou

Bow down Thine ear, O Lord, and hear us, Hear the pe - ti - tions we of - fer be - fore Thee. Lead Thou

Musical notation for the first system, featuring a soprano, alto, and bass vocal line with piano (p) dynamics. The key signature is one flat (B-flat) and the time signature is 3/4.

us, O Lord, in - to Thy truth, and hear our pray'r, O Lord most high, Hear our pray'r, O hear our pray'r.

us, O Lord, in - to Thy truth, and hear our pray'r, O Lord most high, Hear our pray'r, O hear our pray'r.

Musical notation for the second system, continuing the vocal lines with a crescendo (cres.) marking. The key signature remains one flat and the time signature is 3/4.



# SAVIOUR, WHEN IN DUST TO THEE.

Arr. from MENDELSSOHN.

243

(May be used as a six line 7a.)

*Andante sostenuto.*

Saviour, when in dust to thee, Low we bow th' a - dor - ing knee; Plead - ing all thy pain and woe,

Turn on us a fav - 'ring eye, Hear, O, hear our hum - ble cry!

Suf - fered once for man below; Turn on us a fav - 'ring eye, Hear, O, hear our hum - ble cry!

*pp* *p* *pp*

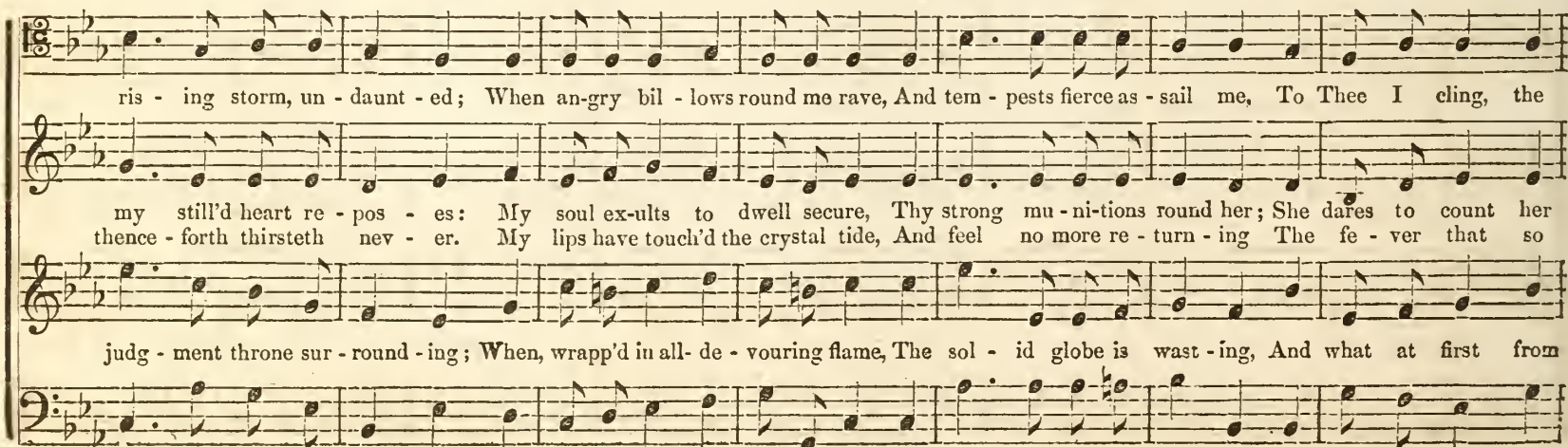


1. Oh, Rock of A - ges, since on Thee By grace my feet are plant - ed, 'Tis mine, in tran - quil faith to see The

2. With - in Thy clefts I love to hide, When dark - ness o'er me clos - es; There peace and light se - rene a - bide, And

3. From Thee, oh, Rock, once smit - ten, flow Life - giv - ing streams for - ev - er; And who - so doth their sweetness know, He

4. On that dread day when they that sleep Shall hear the trum - pet sound - ing, And wake to praise, or wake to weep, The



ris - ing storm, un - daunt - ed; When an - gry bil - lows round me rave, And tem - pests fierce as - sail me, To Thee I cling, the

my still'd heart re - pos - es: My soul ex - ults to dwell secure, Thy strong mu - ni - tions round her; She dares to count her

thence - forth thirsteth nev - er. My lips have touch'd the crystal tide, And feel no more re - turn - ing The fe - ver that so

judg - ment throne sur - round - ing; When, wrapp'd in all - de - vouring flame, The sol - id globe is wast - ing, And what at first from



# Rock of Ages. Concluded.

245

ter-rors brave, For Thou canst nev - er fail me, Tho' rends the globe with earthquake shock, Unmov'd Thou stand-'st, E - ter - nal Rock!

triumph sure, Nor fears least hell confound her; Tho' tumults star - tle earth and sea, Thou, changeless Rock, they shake not Thee.  
long I tried To cool, yet felt still burning; Ah, wondrous Well-spring! brimming o'er with liv - ing wa - ters ev - er-more.

nothing came, Is back to noth - ing hast - ing; E'en then my soul shall calm - ly rest, Oh, Rock of A - ges! on Thy breast.

## RESPONSE. "Grant, we beseech Thee."

Grant, we be - seech Thee, mer - ci - ful Lord, To Thy faithful peo - ple, To Thy faithful peo - ple, par - don and peace. A - men.

Grant, we be - seech Thee, mer - ci - ful Lord, To Thy faithful peo - ple, To Thy faithful peo - ple, par - don and peace. A - men.

## COME, THOU FOUNT OF EVERY BLESSING.

L. O. EMERSON.

## BASS SOLO.



1. Come, thou fount of ev'ry bless - ing, Tune my heart to grate-ful lays; Streams of mer - cy nev - er  
2. Oh, to grace how great a debt - or Dai - ly I'm constrain'd to be; Let Thy good - ness, like a



ceas - ing, Call for songs of loud - est praise, Call for songs of loud - est praise.  
fet - - ter, Bind my wand' - ring heart to Thee, Bind my wand' - ring heart to Thee.

## SOPRANO SOLO.



Teach me some me - lo - dious meas - ure, Sung by rap - - tur'd saints a - bove; Fill my soul with heav'nly  
Prone to wan - - der, Lord, I feel it; Prone to leave the God I love; Here's my heart, oh, take and



pleas - ure, While I sing re-deem-ing love, While I sing re-deem-ing love.  
 seal it,— Seal it for Thy courts a - bove! Seal it for thy courts a - bove.

*ad lib.* *p*

1 Fill my soul with heav'nly pleasure, While I sing re-deem-ing love, While I sing re-deem-ing love.

*ad lib.*

2 Here's my heart, oh, take and seal it,— Seal it for Thy courts a - bove! Seal it for Thy courts a - bove.

## DEAR LORD, ACCEPT THIS HEART OF MINE.

L. O. EMERSON.

ANDANTE. SOLO FOR ALTO OR BASS.

1. Dear Lord, accept this heart of mine, And mould it to Thy will; 'Tis Thine a - lone, 'tis whol - ly Thine, Thy  
 2. Oh! Lord, receive this heart of mine, This broken heart I bring, I lay it on the al - tar, Lord. And

*cres.*

prom - ise now ful - fil; Receive it, Lord, and cleanse it sure, From world - ly guilt and sin; Re -  
 to Thy cross I cling; 'Tis wounded, bruised, and shak - en, Lord, 'Tis faint, and sick, and sore, Dear

ceive it, Lord, and make it pure, Ac - cept the of - fer - ing; Receive it, Lord, and make it pure, Accept the of - fer - ing.  
 Lord, wilt Thou but speak the word, And bid me sigh no more; Dear Lord, wilt Thou but speak the word, And bid me sigh no more.



13

Thou wilt receive this heart of mine, 'Tis free - ly, free - ly given; Oh! take it, Lord, and seal it thine, And

This musical system consists of four staves. The top staff is a soprano line with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff is an alto line with a treble clef and a key signature of two flats. The third staff is a tenor line with a treble clef and a key signature of two flats. The bottom staff is a bass line with a bass clef and a key signature of two flats. The music is written in a 13-measure format, with the first measure being a whole note and the remaining measures being eighth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

13

make it fit for Heav'n, Oh, take it, Lord, and seal it Thine, And make it fit for Heav'n.

This musical system consists of four staves. The top staff is a soprano line with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff is an alto line with a treble clef and a key signature of two flats. The third staff is a tenor line with a treble clef and a key signature of two flats. The bottom staff is a bass line with a bass clef and a key signature of two flats. The music is written in a 13-measure format, with the first measure being a whole note and the remaining measures being eighth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

## MERCIFUL AND GRACIOUS LORD.

FROM LUIGI BORDESE'S MASS.  
Adapted by T. BISSELL.*Andantino.*

*cres.*

Mer - ci - ful, mer - ci - ful and gra - cious Lord, par - don,

Mer - ci - ful, mer - ci - ful - and gra - cious Lord,

*p* Mer - ci - ful, mer - ci - ful and gra - cious Lord, par - don,

Mer - ci - ful,

*cres.*

pardon our trans - gres - sions, Sav - iour, par - don our trans - gres - sions, Sav - iour,

par - don, pardon our trans - gres - sions, Mer - ci - ful Sav - iour, par - don our trans - gres - sions, mer - ci - ful Sav - iour, we

*dolce.*

pardon our trans - gres - sions, Mer - ci - ful Sav - iour, par - don our trans - gres - sions, mer - ci - ful Sav - iour.

*p*

par - don, Sav - iour, we



we trust in thee, Mer - ci - ful Sav - iour, Mer - ci - ful Sav - iour, thou art our hope, we trust in  
 trust, we trust in thee, Mer - ci - ful Sav - iour, Mer - ci - ful Sav - iour, thou art our hope, we trust in  
 .... we trust in thee,..... Mer - ci - ful Sav - iour, thou art our hope, we trust in  
 trust, we trust in thee, Mer - ci - ful Sav - iour,

thee, thou art our hope, . . . . . *cres.* we trust in thee, gra - cious Lord,  
 thee, thou art our hope, . . . . . we... trust in thee, Gracious and mer - ci - ful, full of com - pas - sion,  
*f* *dolce.*  
 thee, thou art our hope, we trust in thee, Gracious and mer - ci - ful, full of com - pas - sion,  
 thee, our hope, we trust in thee, gra - cious

## Merciful and Gracious. Concluded.

First system of the musical score. It consists of four staves. The top staff is in 3/4 time with a key signature of one sharp (F#). The lyrics are: "O Lord God, we trust in thee, gra - cious and mer-ciful, gra - cious Lord, gra-cious". The second staff has the lyrics: "O Lord God, we trust a - lone in thee, For thou art gra - cious and mer-ci-ful, full of com - pas - sion, gra - cious". The third staff has the lyrics: "O Lord God, we trust in thee, For thou art gra - cious and mer-ci-ful, full of com - pas - sion, gra - cious". The bottom staff has the lyrics: "gracious Lord God, we trust a - lone in thee, gra - cious Lord, Lord, we". There are dynamic markings "cres." above the first and third staves.

O Lord God, we trust in thee, gra - cious and mer-ciful, gra - cious Lord, gra-cious

O Lord God, we trust a - lone in thee, For thou art gra - cious and mer-ci-ful, full of com - pas - sion, gra - cious

O Lord God, we trust in thee, For thou art gra - cious and mer-ci-ful, full of com - pas - sion, gra - cious

gracious Lord God, we trust a - lone in thee, gra - cious Lord, Lord, we

Second system of the musical score. It consists of four staves. The lyrics are: "Lord, we trust a - lone in thee, we trust in thee, we trust a - lone in thee. Lord, we trust a - lone in thee, Lord, we trust a - lone in thee, we trust a - lone in thee. trust a - lone in thee, we trust in thee, we trust a - lone in thee." There are dynamic markings "dim." above the first staff, "rit." above the second staff, "ff" above the third staff, and "dim." above the fourth staff. There are also markings "Sf cres." and "rit." below the third staff.

Lord, we trust a - lone in thee, we trust in thee, we trust a - lone in thee.

Lord, we trust a - lone in thee, Lord, we trust a - lone in thee, we trust a - lone in thee.

Lord, we trust in thee, Lord, we trust a - lone in thee, we trust a - lone in thee.

trust a - lone in thee, we trust in thee, we trust a - lone in thee.



Bow down Thine ear, O Lord, and hear us, Hear the pe - ti - tions we of - fer be - fore Thee. Lead Thou us.

Bow down Thine ear, O Lord, and hear us, Hear the pe - ti - tions we of - fer be - fore Thee. Lead Thou us,

This system contains four staves of music. The first staff is an alto clef with a key signature of one flat and a 3/4 time signature. The second and third staves are treble clefs with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the fourth staff.

lead thou us, O Lord, in - to Thy truth; Hear our pray'r, O Lord, most high; Hear our prayer, O hear our prayer.

lead thou us, O Lord, in - to Thy truth; Hear our pray'r, O Lord, most high; Hear our prayer, O hear our prayer.

*Largo. p pp*

This system contains four staves of music. The first staff is an alto clef with a key signature of one flat and a 3/4 time signature. The second and third staves are treble clefs with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the fourth staff. The tempo and dynamics markings 'Largo. p pp' are placed above the third staff.

*p*

Si - lent-ly the shades of evening Gather 'round my lonely door, Si - lently they bring be-fore me, Faces I shall see no more.

*p*

Oh the

Si - lent-ly the shades of evening Gather 'round my lonely door, Si - lently they bring be-fore me, Faces I shall see no more.

AD LIB.

Liv - ing

lost, the un - for-got-ten, Tho' the world be oft for-got; Oh, the shrouded and the lonely, In our hearts they per - ish not. Liv-ing

AD LIB.

Liv - ing.



"Silently the Shades of Evening." Concluded.

255

in the silent hours, Where our spirits only blend, They unlinked with earthly trouble, We still hoping for its end. How such ho-ly mem'ries in the silent hours, Where our spirits only blend, They unlinked with earthly trouble, We still hoping for its end.

*cres.* *rit e dim.*  
Pointing up to that far heaven, We may hope to gain at last, We may hope to gain at last cluster, Like the stars, when storms are past, *cres.* Pointing up to that far heaven, We may hope to gain at last, We may hope to gain at last.

## THE LORD SHALL COMFORT ZION.

H. K. OLIVER. 1851.

The Lord shall comfort Zi - on, He shall com - fort her waste

The Lord shall comfort Zi - on, He shall com - fort her waste

This musical system consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a rest for four measures, followed by the melody for 'The Lord shall comfort Zi - on, He shall com - fort her waste'. The second staff is a vocal line in treble clef, identical to the first. The third staff is a piano accompaniment in treble clef, starting with a piano (p) dynamic. It features a rhythmic pattern of eighth and sixteenth notes. The fourth staff is a piano accompaniment in bass clef, providing harmonic support with chords and single notes.

places, and make her like E - den, like the garden of the Lord, He will make her like E - den, like the garden of the Lord.

places, and make her like E - den, like the garden of the Lord, He will make her like E - den, like the garden of the Lord.


This musical system continues the piece with four staves. The vocal lines (top two staves) repeat the phrase 'places, and make her like E - den, like the garden of the Lord, He will make her like E - den, like the garden of the Lord.' The piano accompaniment (bottom two staves) continues with a similar rhythmic and harmonic pattern, ending with a final cadence.



First system of the musical score. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are: "Joy and glad - ness, joy and gladness shall be found, be found therein, Joy and gladness, joy and gladness, thanks-".

Second system of the musical score. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are: "- giv-ing and the voice of mel - o - dy, thanks-giv - ing and the voice, the voice of mel - o - dy, the voice of mel - o - dy, the". Dynamic markings include *rit.* (ritardando) at the beginning and end of the system, and *f* (forte) in the middle.

## The Lord shall comfort Zion. Concluded.



voice of mel-o - dy, Joy and gladness, joy and gladness, and the voice of mel - o - dy.

voice of mel-o - dy, Joy and gladness, joy and gladness, and the voice of mel - o - dy.

## HYMN. "How sweet to be allowed to pray."

*Andante.*


1. How sweet to be al - lowed to pray To God, the Ho - ly One, With fil - ial love and trust to say, O God, thy will be done.

2. We in these sa - cred words can find A cure for eve - ry ill; They calm and soothe the troubled mind, And bid all care be still.

3. O, let that will, which gave me breath And an im - mor - tal soul, In joy or grief, in life or death, My ev - 'ry wish con-trol.

4. O, teach my heart the bless - ed way To im - i - tate thy Son! Teach me, O God, in truth to pray, "Thy will, not mine, be done."



# HYMN. "Jesus, Lover of my Soul."

L. O. EMERSON.

259

1. Je - sus, lover of my soul, Let me to thy bo - som fly; While the raging bil - lows roll, While the temp - est still is high;

2. Oth - er ref-uge have I none, Hangs my helpless soul on Thee; Leave, Oh, leave me not a - lone; Still sup - port and com - fort me;

Hide me, O my Saviour, hide, Till the storm of life is past; Safe in - to the hav - en guide; O receive my soul at last.

All my trust on Thee is stayed, All my help from Thee I bring; Cov - er my de - fence-less head With the shad - ow of thy wing.

## TO THEE, GREAT GOD OF GRACE, I BOW.

FROM BORDER.  
Adaptation by T. BISSELL.

*Andantino moderato.* SOPR. SOLO.

To thee, great God, To thee, great God of grace I bow, To thee, I bow and prostrate in thy sight adore.

*p*

By faith I see thee, by faith I see thee passing now, I have, but still I ask for more, Glimpses of love can-

*mf*



not suffice; my soul for all thy presence cries, Glimpses of love cannot suffice; my soul for all thy presence cries.

*rall.*

This musical system consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a series of rests. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The third staff is a treble clef with the same key signature and time signature, containing a series of chords. The bottom staff is a bass clef with the same key signature and time signature, containing a series of rests.

*Tutti.* *rit. e dim.*

Thou art my God: to thee, O God of love I bow: Prostrate before thee I adore: To thee I bow, And prostrate in thy sight adore.

Thou art my God: to thee, O God of love I bow: Prostrate before thee I adore: To thee great God I bow, And prostrate in thy sight adore.

To thee I bow,

This musical system consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melody of eighth and sixteenth notes. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The third staff is a treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes.

## HAIL! TRUTH'S EFFULGENT, SACRED RAYS.

From BORDESE'S MASS.  
Arr. by T. EISSZLI.*Andante Maestoso.*

Hail! truth's ef - fulgent, sa - cred rays! Dispel the shades of night; Dif - fus - ing o'er a ru - in'd world The heal - ing beams of

Hail! truth's ef - fulgent sa - cred rays! Dispel the shades of night; Dif - fus - ing o'er a ru - in'd world The heal - ing beams of

light, pierc - ing rays dif - fusing, SOLO. heal - - ing

light, piercing rays dif - fus - ing, cantabile. SOLO. pierc - ing rays dif - fus - ing

light, piercing rays dif - fus - ing O'er a ru - in'd world the heal - - ing

pierc - ing rays dif - fus - ing,



# Hail! Truth's Effulgent, Sacred Rays. Concluded.

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TUTTI.

Thy word, O Lord, Restores our wand'ring  
 beams of light, heal - ing beams of light, Thy word, O Lord, with friendly aid, Restores our wand'ring  
 beams of light o'er a ruin'd world the beams of light. Thy word, O Lord, with friendly aid, Restores our wand'ring  
 Thy word, O Lord,

feet, Changes sorrows into pleasures, into joys divinely sweet, divinely sweet, divinely sweet.  
 feet, Changes sor - rows in - to pleas - ures, in - to joys di - vinely sweet, divinely sweet, divinely sweet.  
 feet, Changes sor - rows in - to pleas - ures, in - to joys di - vinely sweet, to joys di - vine - ly sweet, to joys di - vine - ly sweet.  
 Changes sorrows in to pleasures, in - to joys divinely sweet, divinely sweet, divinely sweet.

## HOLY GHOST, WITH LIFE DIVINE.

SOLO FOR SOPRANO OR TENOR.

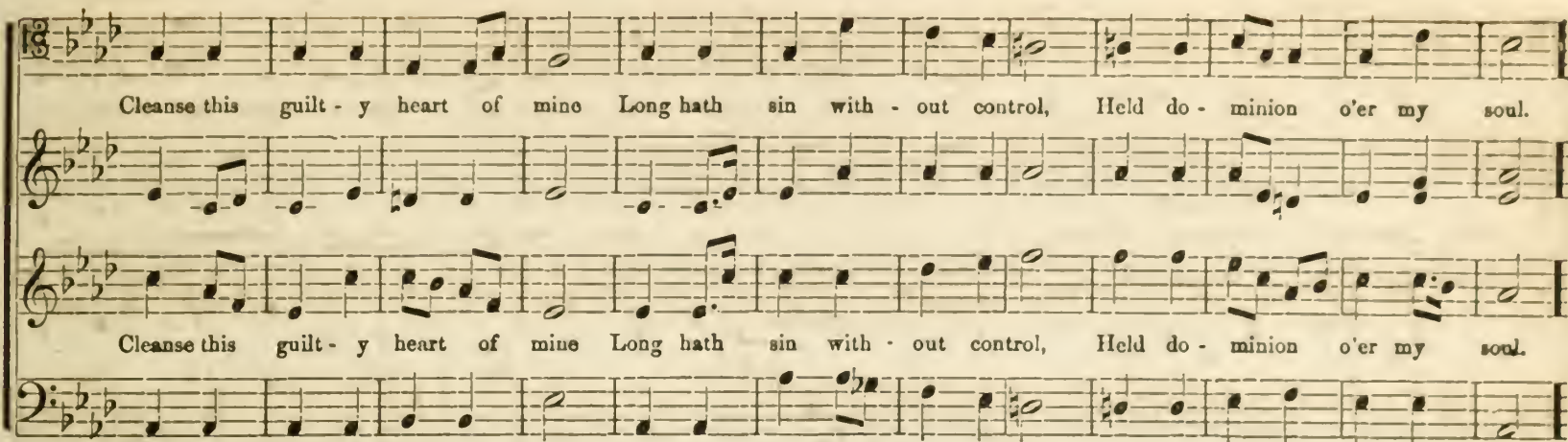
L. O. EMERSON.

Ho - ly Ghost! with life di - vine, Shine up - on this heart of mine; Chase the shades of

night a - way, Turn my dark - ness in - to day. Holy Ghost, with power di - vine, Holy Ghost, with power di - vine,

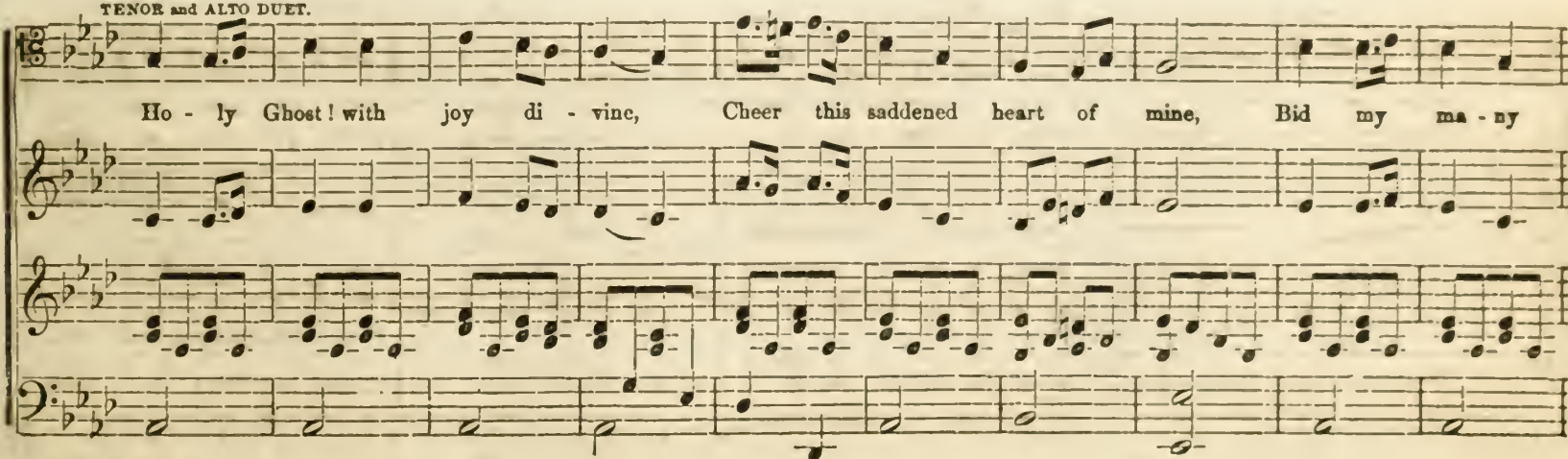
CHORUS.





Cleanse this guilt - y heart of mine Long hath sin with - out control, Held do - minion o'er my soul.

TENOR and ALTO DUET.



Ho - ly Ghost! with joy di - vine, Cheer this saddened heart of mine, Bid my ma - ny

woes de - - part, Heal my wound - ed, bleed - ing heart. Ho - ly Spir - it! all di - vine,

Ho - ly Spir - it! all di vine,

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the lyrics: "woes de - - part, Heal my wound - ed, bleed - ing heart. Ho - ly Spir - it! all di - vine,". The second staff is a vocal line in treble clef, continuing the melody. The third staff is a piano accompaniment in treble clef, featuring chords and arpeggiated figures. The fourth staff is a piano accompaniment in bass clef, providing a harmonic foundation. A fermata is placed over the final notes of the vocal lines.

Dwell with - in this heart of mine, Cast down ev' - ry i - dol throne, Reign su - preme, and reign a - lone.

Dwell with - in this heart of mine, Cast down ev' - ry i - dol throne, Reign su - preme, and reign a - lone.

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics: "Dwell with - in this heart of mine, Cast down ev' - ry i - dol throne, Reign su - preme, and reign a - lone." The second staff is a vocal line in treble clef, continuing the melody. The third staff is a piano accompaniment in treble clef, featuring chords and arpeggiated figures. The fourth staff is a piano accompaniment in bass clef, providing a harmonic foundation. A fermata is placed over the final notes of the vocal lines. The word "cres." is written below the third staff, indicating a crescendo.



# SENTENCE. "Turn Thou unto us, O Lord."

R

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*Lento.*

Turn Thou, turn Thou, turn Thou un - to us, O Lord, Turn Thou un - to us, O Lord, and hear our prayer,

*p* *cres.* *dim.*

Turn Thou, turn Thou, turn Thou un - to us, O Lord, Turn Thou un - to us, O Lord, and hear our prayer,

This system contains the first two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 2/4. The tempo is marked 'Lento.' The dynamics include piano (*p*), crescendo (*cres.*), and decrescendo (*dim.*).

Turn Thou un - to us, and hear our prayer, Turn Thou un - to us, and hear our prayer, we be - seech Thee.

*p* *ritard e dim.*

Turn Thou un - to us, and hear our prayer, Turn Thou un - to us, and hear our prayer, we be - seech Thee.

This system contains the second two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature and time signature remain the same. The dynamics include piano (*p*) and ritardando and decrescendo (*ritard e dim.*).

## SENTENCE. "Bow down Thine ear."

S. F. MERRILL, Keene, N. H.

Bow down thine ear, O Lord, and hear us, Hear the pe - ti - tions we of - fer be - fore thee;

*pp* *cres - - - cen - - - do. f*

Hear the pe - ti - tions we of - fer be - fore thee;

The first system of the musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Bow down thine ear, O Lord, and hear us, Hear the pe - ti - tions we of - fer be - fore thee;". The piano part includes dynamic markings: *pp* (pianissimo), *cres - - - cen - - - do. f* (crescendo to fortissimo), and *f* (fortissimo). The bass line provides harmonic support with chords and single notes.

Lead thou, lead thou us, lead thou us, O Lord, in - to thy truth; Hear our prayer, hear our prayer.

*f* *ff* *dim.* *p* *pp*

Lead thou, lead thou us, lead thou us, O Lord, in - to thy truth; Hear our prayer, hear our prayer.

The second system of the musical score continues the piece. It maintains the 3/4 time signature and two-flat key signature. The vocal line lyrics are: "Lead thou, lead thou us, lead thou us, O Lord, in - to thy truth; Hear our prayer, hear our prayer;". The piano accompaniment features dynamic markings: *f* (fortissimo), *ff* (fortississimo), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The bass line continues with harmonic accompaniment.



"Bow down Thine ear." Concluded.

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O Lord most high, hear our prayer, Hear our prayer, hear our prayer. Hear our prayer, hear our prayer.

O.....Lord most high, hear our prayer, Hear our prayer, hear our prayer. Hear our prayer,.....hear our prayer.

RESPONSE. Incline Thine ear to me.

p In - cline thine ear, incline thine ear to me, Incline thine ear un - to me, O Lord, and hear thou my prayer.

p In - cline thine ear, incline thine ear to me, Incline thine ear un - to me, O Lord, and hear thou my prayer.

## HYMN ANTHEM. "Saviour, breathe an Evening Blessing."

S. ELLIOTT.

Saviour, breathe an evening blessing, Ere repose our spirits seal, Sin and want we come confessing, Thou canst save and thou canst heal, Thou canst save and thou canst

*cresc.*

heal. Tho' destruction walk around us, Tho' the arrows past us fly, Angel guards from thee surround us, We are safe if thou art nigh, We are safe if thou art nigh.

heal. Tho' destruc - tion walk around us, Tho' the ar - rows past us fly, Angel guards from thee surround us, We are safe if thou art nigh, We are safe if thou art nigh.

heal. Tho' destruction walk around us, Tho' the arrows past us fly, Angel guards from thee surround us, We are safe if thou art nigh, We are safe if thou art nigh.



*m rit.*

Though the night be dark and dreary, Darkness can - not hide from thee ; Thou art he, who, nev-er wea - ry, Watchest where thy people be.

Though the night be dark and dreary, Darkness cannot hide from thee ; Thou art he, who, nev-er wea - ry, Watchest where thy people be.

*m rit.*

Though the night be dark and dreary, Darkness cannot hide from thee ; Thou art he, who, nev-er wea - ry, Watchest where thy people be.

Though the night be dark and dreary, Darkness can - not hide from thee ; Thou art he, who, nev-er wea - ry, Watchest where thy people be.

Should swift death this night o'ertake us, And our couch become our tomb, May the morn in heav'n awake us, May the morn in heav'n awake us, Clad in bright and deathless bloom.

Should swift death this night o'ertake us, And our couch become our tomb, May the morn in heav'n awake us, May the morn in heav'n awake us, Clad in bright and deathless bloom.

May the morn in heav'n awake us, May the morn in heav'n awake us, Clad in bright and deathless bloom.

May the morn in heav'n awake us, Clad in bright and deathless bloom.

## SENTENCE. "I, the Lord, will hear them."

WM. S. PITTS, M. D.

TENOR SOLO.

TUTTI.

When the poor and the need - y Seek wa - ter and there is none, And their tongue faileth for thirst, And their tongue faileth for thirst, And their tongue faileth for thirst, And their tongue faileth for thirst,

I, the Lord.... will hear them, I, the Lord, will hear them, I, the Lord, will hear them. I, the Lord.... will hear them, I, the Lord, will hear them, I, the Lord, will hear them. I, the God of Is-ra-el will

I, the God of Is - ra - el, will not for-sake them, will not for-sake them. not forsake them. not forsake them. I, the God of Is - ra - el will not for-sake them, will not for-sake them. not forsake them.



# THERE IS A STREAM.

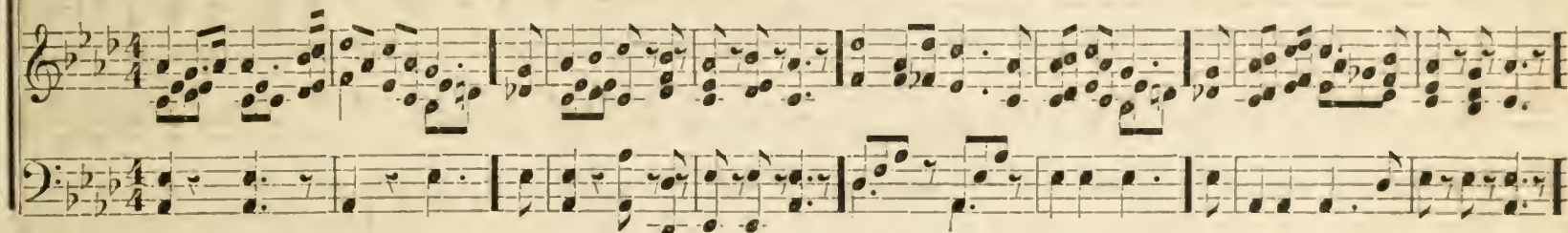
273

WM. F. DALK.

DUET.

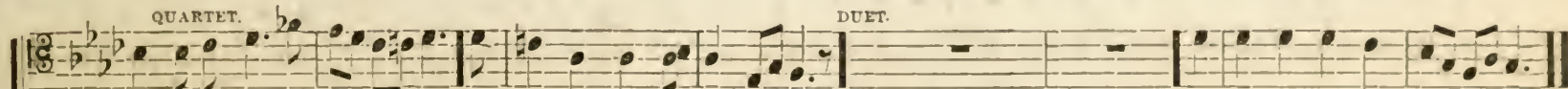


1. There is a stream, whose gentle flow Supplies the ci-ty of our God, Life, love, and joy, still gliding thro', And watering our di-vine a-bode.

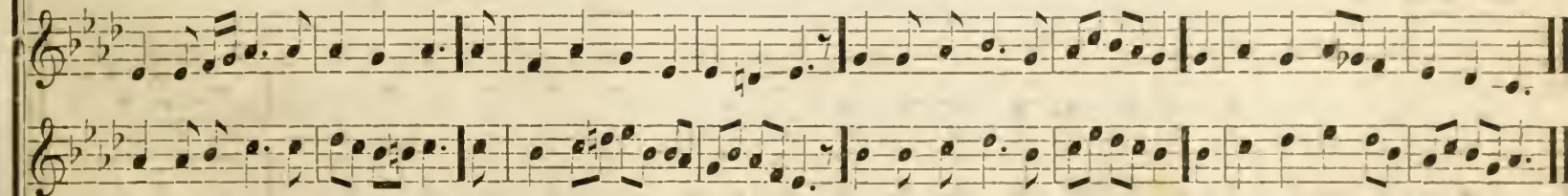


QUARTET.

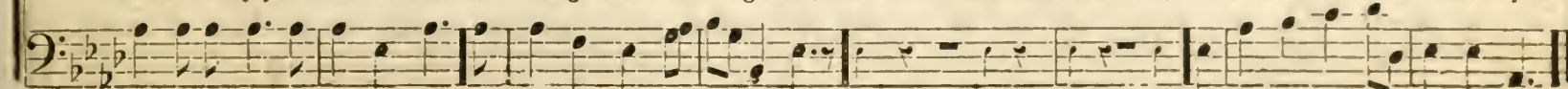
DUET.



2. That sacred stream, thine holy word, Our grief allays, our fear controls; Sweet peace thy promises af-ford, And give new strength to fainting souls.



3. Zi-on enjoys her Monarch's love, Secure against a threat'ning hour; Nor can her firm foundations move, Built on his truth and armed with pow'r.



## HYMN. "May the grace of Christ our Saviour."

SUITABLE FOR CLOSING SERVICE.

FINE.

May the grace of Christ our Saviour, And the Father's boundless love, With the Ho - ly Spir-it's fa - vor rest up - on us from a-bove;

Thus may we a-bide in union, With each other and the Lord, And possess in sweet communion, Joys which earth can-not af-ford.

*D.C.\**

\* May close here, or Da Capo and close at Fine



# SENTENCE. Praise ye the Lord.

J. B. CLARK.

275

*Allegretto.*

The first system of the musical score consists of four staves. The top staff is in G major (one sharp) and 2/2 time, starting with a treble clef and a key signature of one sharp. The second and third staves are in the same key and time, with the third staff featuring a treble clef and a key signature of one sharp. The bottom staff is in the same key and time, with a bass clef and a key signature of one sharp. The lyrics 'Praise ye the Lord, Praise ye the Lord, Praise ye the name of the Lord, Praise ye the name of the Lord, Praise him, O ye servants of the' are written below the staves. The music includes various note values, rests, and dynamic markings such as '3' and '9'.

Praise ye the Lord, Praise ye the Lord, Praise ye the name of the Lord, Praise ye the name of the Lord, Praise him, O ye servants of the

The second system of the musical score consists of four staves. The top staff is in G major (one sharp) and 2/2 time, starting with a treble clef and a key signature of one sharp. The second and third staves are in the same key and time, with the third staff featuring a treble clef and a key signature of one sharp. The bottom staff is in the same key and time, with a bass clef and a key signature of one sharp. The lyrics 'Lord, Praise him, O ye servants of the Lord, Praise him, Praise him, O ye servants of the Lord, Praise ye the Lord.' are written below the staves. The music includes various note values, rests, and dynamic markings such as 'rit.' and 'ff'.

*rit.*

Lord, Praise him, O ye servants of the Lord, Praise him, Praise him, O ye servants of the Lord, Praise ye the Lord.

*ff*

Lord, Praise him, O ye servants of the Lord, Praise him, Praise him, O ye servants of the Lord, Praise ye the Lord.

## HARK! THE HERALD ANGELS SING.

E.

SUITABLE FOR CHRISTMAS.

1. Hark! Hark! Hark! The her - ald an - gels sing, Glo - ry to the new - born King;

*p m f*

2. Veiled in flesh, in flesh the God-head see; Hail! in - car - nate De - i - ty;

This musical system contains two staves of music. The first staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style. The second staff is also in G major and 4/4 time, featuring a bass clef. It provides a harmonic accompaniment to the first staff. Dynamics are indicated by 'p' (piano), 'm' (mezzo-forte), and 'f' (forte) below the first staff.

*p*

Peace on earth and mer - cy mild, God and sin - ners re - con - ciled.

*p*

Pleased as man, with man to dwell, Je - sus, Great Im - man - u - el.

This musical system continues the hymn. It consists of two staves. The first staff is in G major and 4/4 time, with a treble clef. The melody continues from the previous system. The second staff is in G major and 4/4 time, with a bass clef, providing harmonic support. Dynamics are indicated by 'p' (piano) above the first staff and below the second staff.



# Hark, the Herald Angels sing. Continued.

277

God and sin - ners re - con - cile, Joy - ful na - tions rise,

Jo - sus, great Im - man - u - el, Hail, the heav'n - born Prince of Peace,

*ff*

This musical system consists of four staves. The top staff is an alto clef, the second is a soprano clef, the third is an alto clef, and the fourth is a bass clef. The music is in 3/4 time and G major. The lyrics are written below the staves, with some words split across lines. A fortissimo (*ff*) dynamic marking is placed above the third staff.

Join the tri - umph of the skies, With th' an - gel - ic host pro - claim,

Hail, the Son of right - eous - ness, Ris'n with heal - ing in his wings.

This musical system continues the piece with four staves in the same arrangement as the first system. The lyrics continue below the staves. The music maintains the same key and time signature.

## Hark, the Herald Angels sing. Concluded.

*Chorus to last verse.*

Christ is born in Beth - le - hem. Hark! Hark! Hark! The her - ald an - gels sing,

Light and life to all he brings. Hark! Hark! Hark! The her - ald an - gels sing,

Detailed description: This system contains the first two staves of music. The top staff is in alto clef (C4 on the third line) and the bottom staff is in bass clef (C4 on the second line). Both are in B-flat major (two flats). The music is in 4/4 time. The first staff has lyrics 'Christ is born in Beth - le - hem. Hark! Hark! Hark! The her - ald an - gels sing,'. The second staff has lyrics 'Light and life to all he brings. Hark! Hark! Hark! The her - ald an - gels sing,'. Dynamics include *f* and *ff* markings.

Glo - ry, Glo - ry, Glo - ry, Glo - ry, Glo - ry to the new - born King.

Glo - ry, Glo ry, Glo - ry, Glo - ry, Glo - ry to the new - born King.

Detailed description: This system contains the second two staves of music. The top staff is in alto clef and the bottom staff is in bass clef. Both are in B-flat major. The music continues in 4/4 time. The first staff has lyrics 'Glo - ry, Glo - ry, Glo - ry, Glo - ry, Glo - ry to the new - born King.' and includes dynamics *p* and *ff*. The second staff has lyrics 'Glo - ry, Glo ry, Glo - ry, Glo - ry, Glo - ry to the new - born King.' and includes dynamics *p*, *cres.*, and *ff*.

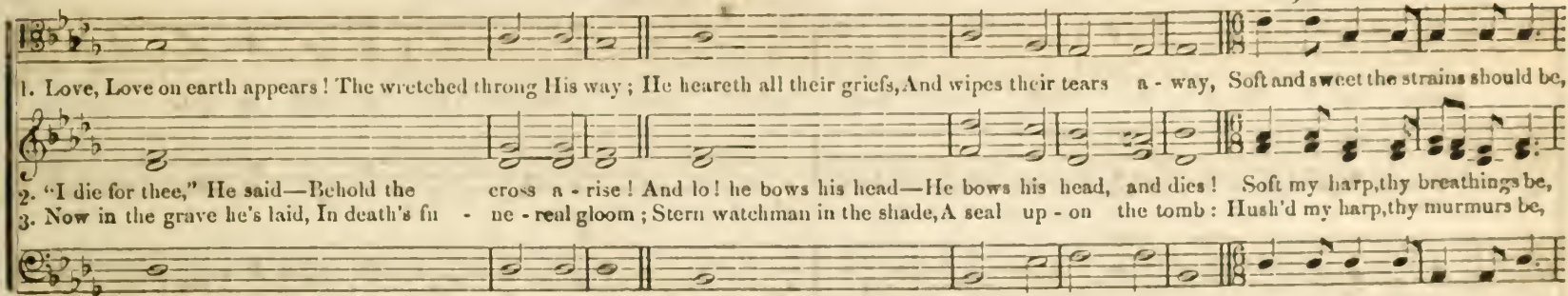


# ANTHEM CHANT. "The love of Christ."

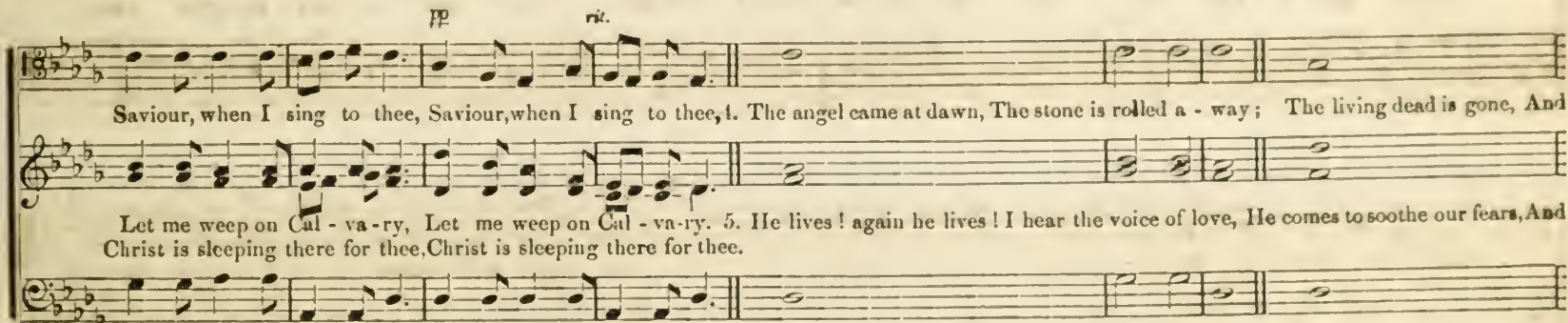
L. O. E.

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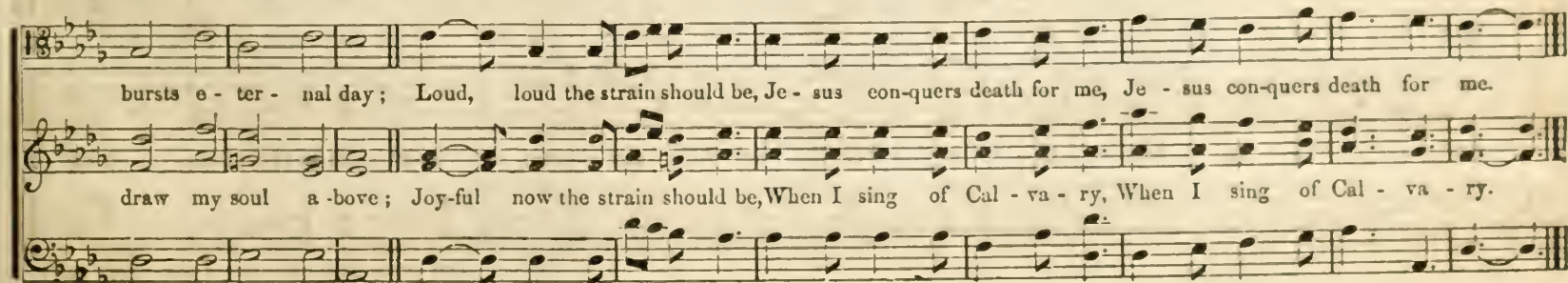
*Soft and slow.*



1. Love, Love on earth appears ! The wretched throng His way ; He heareth all their griefs, And wipes their tears a - way, Soft and sweet the strains should be,  
 2. "I die for thee," He said—Behold the cross a - rise ! And lo ! he bows his head—He bows his head, and dies ! Soft my harp, thy breathings be,  
 3. Now in the grave he's laid, In death's fi - ne - real gloom ; Stern watchman in the shade, A seal up - on the tomb : Hush'd my harp, thy murmurs be,



*pp* *rit.*  
 Saviour, when I sing to thee, Saviour, when I sing to thee, 4. The angel came at dawn, The stone is rolled a - way ; The living dead is gone, And  
 Let me weep on Cal - va - ry, Let me weep on Cal - va - ry. 5. He lives ! again he lives ! I hear the voice of love, He comes to soothe our fears, And  
 Christ is sleeping there for thee, Christ is sleeping there for thee.



bursts e - ter - nal day ; Loud, loud the strain should be, Je - sus con- quers death for me, Je - sus con- quers death for me.  
 draw my soul a - bove ; Joy-ful now the strain should be, When I sing of Cal - va - ry, When I sing of Cal - va - ry.

O how love - ly, O how love - ly, love - ly is Zi - on, O how love - ly, O how

O how love - ly, O how love - ly, love - ly is Zi - on, O how love - ly, O how

This system contains the first two staves of the musical score. The top staff is for the soprano voice, and the bottom staff is for the bass voice. Both staves are in 6/8 time and have a key signature of one flat (B-flat). The lyrics are written below each staff, with hyphens indicating syllables that span across measures.

love - ly, love - ly is Zi - on, Ci - ty of our God. Joy and peace shall dwell, shall dwell in Thee, dwell in

love - ly, love - ly is Zi - on, Ci - ty of our God. Joy and peace shall dwell in Thee, Joy

love - ly, love - ly is Zi - on, Ci - ty of our God. Joy and peace shall dwell, shall dwell in Thee, dwell in

Joy and peace shall dwell in Thee, Joy and

This system contains the second two staves of the musical score. The top staff is for the soprano voice, and the bottom staff is for the bass voice. Both staves are in 6/8 time and have a key signature of one flat (B-flat). The lyrics are written below each staff, with hyphens indicating syllables that span across measures. The system concludes with the words 'Joy and' on the bottom staff.



*f* *cres.*

Thee, Joy and peace shall dwell, shall dwell in Thee, Joy and peace shall dwell in Thee.

..... Joy and peace shall dwell, shall dwell in Thee, Joy and peace shall dwell in Thee.

Thee, Joy and peace shall dwell, shall dwell in Thee, Joy and peace shall dwell in Thee.

peace shall dwell, shall dwell,

BEATITUDE. No. 1. Blessed are the poor in spirit.

*z*

SOLO FOR ALTO OR BASS.

Blessed are the poor in spirit, Blessed are the poor in spirit, for theirs is the kingdom of Heav'n, A - men.

And he lifted up his eyes, and said, Blessed are the poor in spirit, for theirs is the kingdom of Heav'n, A - men.

And he lifted up his eyes, and said, Blessed are the poor in spirit, for theirs is the kingdom of Heav'n, A - men.

Bless-ed are the mer-ci-ful, Bless-ed are the mer-ci-ful, Blessed are the mer-ci-ful, For they shall ob-tain mer-cy,

Bless-ed are the mer-ci-ful, Bless-ed are the mer-ci-ful, Blessed are the mer-ci-ful, For they shall ob-tain mer-cy,

Blessed are the mer-ci-ful, Blessed are the mer-ci-ful, For they shall ob-tain, They shall ob-tain mer-cy. Thus saith the Lord.

Blessed are the mer-ci-ful, Blessed are the mer-ci-ful, For they shall ob-tain, They shall ob-tain mer-cy. Thus saith the Lord.



# HYMN. "Glorious things of Thee are Spoken."

283

T. H. TANNER

*Allegro.*

1. Glorious things of thee are spoken, Zi - on, ei - ty of our God; He whose word can ne'er be broken, Chose thee for his own abode.

3. On the Rock of A - ges founded, What can shake her sure repose? With sal - vation's wall surrounded, She can smile at all her foes.

4. Glorious things of thee are spoken, Zi - on, ci - ty of our God; He whose word can ne'er be broken, Chose thee for his own abode.

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far ex - celling, Beaming with the gospel's light.

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far ex - celling, Beaming with the gospel's light.

## SWEET THE MOMENTS, RICH IN BLESSING.

L. O. EMERSON.

*Moderato.*

Sweet the moments, rich in blessing, Which be - fore the cross I spend ; Life, and health, and peace possessing, From the sinner's dying Friend.

Sweet the moments, rich in blessing, Which be - fore the cross I spend ; Life, and health, and peace possessing, From the sinner's dying Friend.

The first system of the musical score is in 2/2 time, featuring a soprano line, a vocal line, and a bass line. The lyrics are written below the vocal line.

Tru-ly blessed is this sta-tion, Low be-fore his cross to lie ; While I see divine com - pas - sion, Beaming in his gracious eye.

While I see divine com - pas - sion, Beaming in his gracious eye.

The second system of the musical score continues the melody in 2/2 time, with the same instrumental and vocal parts. The lyrics are written below the vocal line.



*cres.* *dim.*

Love and grief my heart di - vid - ing, With my tears his feet I'll bathe, Constant still in faith a - bid - ing, Life deriving from his death.

*cres.*

Love and grief my heart di - vid - ing, With my tears his feet I'll bathe, Constant still in faith a - bid - ing, Life de - riv - ing from his death.

Life deriving from his death.

*pp* *cres.* *SLOW.* *rall e dim.*

Here in ten - der, grateful sorrow, With my Saviour will I stay; Here new hope and strength will borrow; Here will love my fears a - way, Here will love my fears a - way.

*p* *SLOW.*

Here in ten - der, grateful sorrow, With my Saviour will I stay; Here new hope and strength will borrow; Here will love my fears a - way, Here will love my fears a - way.

2nd. Sopr.

## THE LORD IS MY SHEPHERD.

A. C. GUTTERSON.

SOLO SOPRANO.

The Lord is my Shepherd, I shall not want, The Lord is my shepherd, I shall not want, He maketh me to lie down in green pastures, He leadeth me be -

The Lord, &c. *Inst.*

side the still waters, He re - storeth my soul, He leadeth me in the paths of righteousness For His name's sake, For His name's sake.....

*f* *m* *f*

He re - storeth, &c.

SOLO BASS.

Yea, tho' I walk thro' the valley and the shadow of death, I will fear no e - vil, for Thou art with me, Thy rod and Thy staff, they comfort me. They comfort me.

*Inst. m*



# The Lord is my Shepherd. Concluded.

287

SOLI. TENOR.

Thou pre - par - est a ta ble be - fore me, In the pres - ence of mine en - e - mies, Thou a - nointest my

SOLI. ALTO.

head with oil, My cup run - neth o - ver, My cup run - neth o - ver.

*Tutti.*

Surely, goodness and mercy shall fol - low me all the days of my life, And I will dwell in the house of the Lord for - ev - er and for - ev - - er.

Surely, goodness, &c.

## BREATHE LOW, THOU GENTLE WIND.

L. O. EMERSON.

*Andante*

1. Breathe low, thou gentle wind,      Breath soft and low; The beau - ti - - ful lies dead, The joy      of      life is fled, And my lone heart is wed Henceforth to woe.

2. That thou shouldst droop and die At early morn!      While yet the graceful dew,      A joy-ous fragrance drew,      From ev'ry flow'r that grew Life's path a - long!

3. The green earth mourns for thee, Thou dearest one!      A plaintive tone is heard,      And flow'rs and leaflets stirred,      And ev'ry fav'rite bird      Sings sad and lone!

Breathe soft and low,

WORDS BY CHARLOTTE ELLIOT.

## HYMN. "O Holy Saviour."

A. C. GUTTERSON.

1. O Holy Saviour, friend unseen, The faint, the weak, on Thee may lean; Help me thro'out life's varying scene, By faith to cling to Thee.

2. Blest with communion so di-vine, Take what thou wilt, shall I repine, When, as the branches to the vine, My soul may cling to Thee.

3. Blest is my lot, what'e'er be-fall; What can dis - tract me, who ap-pal, While as my strength, my rock, my all, Saviour, I cling to Thee.



# SENTENCE. Bow down thine Ear to me, O Lord.

ARR. BY L. S. BEIGHAM.

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Bow down thine ear to me, O Lord, and hear, and hear my prayer; For dai-ly I will call, call up-

*ad lib.* CHORUS. *rit. e dim.*

-on thy name, O Lord, will call on thee. Bow down thine ear to me, O Lord, For daily I will call, O Lord, on thee. Amen.

*rit.*

-on thy name, O Lord, will call on thee. Bow down thine ear to me, O Lord, For daily I will call, O Lord, on thee. Amen.

## GUIDE ME, O THOU GREAT JEHOVAH.

L. O. EMERSON.

Guide me, Guide me, Guide me, Oh! Thou great Je - hovah! Pil - grim

through this bar - ren land; I am weak, but thou art mighty, Hold me with thy pow'r - ful hand,

*cres.*

*Ped.* *Ped.*



Bread of heav'n, Bread of heav'n, Feed me till I want no more, Feed me till I want no more.

*rall. dim.*

*Ped.*

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains the lyrics 'Bread of heav'n, Bread of heav'n, Feed me till I want no more, Feed me till I want no more.' The middle staff is a piano accompaniment in treble clef, featuring a melodic line with many beamed sixteenth and thirty-second notes. The bottom staff is a piano accompaniment in bass clef, primarily consisting of sustained chords. A 'Ped.' (pedal) marking is placed below the first few measures of the bass staff. The system concludes with a 'rall. dim.' (rallentando, diminuendo) instruction above the final measures of the piano parts.

O - pen now the crys - tal fountain, Whence the heal - ing streams do flow; Let the fi' - ry cloud - y pil - lar,

O - pen now the crys - tal fountain, Whence the heal - ing streams do flow; Let the fi' - ry cloud - y pil - lar,

This musical system also consists of three staves, continuing the same key signature and time signature as the first system. The top staff is a vocal line with the lyrics 'O - pen now the crys - tal fountain, Whence the heal - ing streams do flow; Let the fi' - ry cloud - y pil - lar,'. The middle staff is a piano accompaniment in treble clef, continuing the melodic line with beamed notes. The bottom staff is a piano accompaniment in bass clef, continuing the chordal accompaniment. The system concludes with the same lyrics on a second line of staves.

## Guide me, O Thou Great Jehovah. Continued.

Lead me all my jour - ney through. Strong De - liv'rer,

Lead me all my jour - ney through. Strong De - liv'rer, Strong De - liv'rer, Be thou still my strength and shield, *ad lib.*

This system consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics 'Lead me all my jour - ney through. Strong De - liv'rer,' are written below it. The second staff is a piano accompaniment line, also in treble clef. The third staff is another piano accompaniment line, in treble clef. The bottom staff is a piano accompaniment line, in bass clef. The lyrics 'Lead me all my jour - ney through. Strong De - liv'rer, Strong De - liv'rer, Be thou still my strength and shield, *ad lib.*' are written below this staff.

SOLO. SOPRANO OR TENOR.

Be thou still my strength and shield. When I tread the verge of Jor-dan, Bid my anx - ious fears sub-side ;

*cres.* Be thou still my strength and shield. *rall. dim.*

This system consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The lyrics 'Be thou still my strength and shield. When I tread the verge of Jor-dan, Bid my anx - ious fears sub-side ;' are written below it. The second staff is a piano accompaniment line, in treble clef. The third staff is another piano accompaniment line, in treble clef. The bottom staff is a piano accompaniment line, in bass clef. The lyrics 'Be thou still my strength and shield. *rall. dim.*' are written below this staff. The word 'SOLO. SOPRANO OR TENOR.' is written above the vocal line.



The musical score is written for four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two verses of the hymn. The second system contains the third verse and a solo section for Soprano, Alto, Tenor, or Full Unison. The music features various dynamics including *cres.* (crescendo), *f* (forte), and *rit.* (ritardando). The lyrics are printed below the corresponding staves.

*cres.* *f* *cres.*

Bear me thro' the swelling current, Land me safe on Ca-naan's side, Bear me thro' the swell-ing cur-rent,

*cres.* *f* *cres.*

Bear me thro' the swell-ing cur-rent,

SOLO. SOP, TENOR, or FULL UNISON. *f* *cres.* *rit.*

Land me safe on Canaan's side; Songs of prais-es, songs of prais-es I will ev-er give to thee.

*f* *cres.* *rit.*

Land me safe on Canaan's side, I will ev-er give to thee.

## ANTHEM. "O give thanks unto the Lord."

J. W. BALLARD.

*Maestoso.*

Oh, give thanks, oh, give thanks, Oh, give thanks un-to the Lord, Call up-on his name, call up-on his name;

Make known his deeds a-mong the people, Sing un-to him, sing psalms un-to him, Talk ye of all his wondrous works.



Glo - ry ye in his ho - ly name, Glo - ry ye in his ho - ly name, Glo - ry ye, glo - ry,

Glo - ry ye, glo - ry ye,

Glo - ry ye in his ho - ly name. Glo - ry ye in his ho - ly name, Glo - ry ye, glo - ry ye,

Glo - ry ye, glo - ry,

Detailed description: This system contains four staves of music. The first staff is a soprano line with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C'. The lyrics 'Glo - ry ye in his ho - ly name, Glo - ry ye in his ho - ly name, Glo - ry ye, glo - ry,' are written below the staff. The second staff is an alto line with a treble clef. The lyrics 'Glo - ry ye, glo - ry ye,' are written below the staff. The third staff is a tenor line with a treble clef. The lyrics 'Glo - ry ye in his ho - ly name. Glo - ry ye in his ho - ly name, Glo - ry ye, glo - ry ye,' are written below the staff. The fourth staff is a bass line with a bass clef. The lyrics 'Glo - ry ye, glo - ry,' are written below the staff.

Glo - ry ye in his ho - ly name. Let the heart of them re - joice, re - joice, re - joice, Let the heart of them re - joice that

*Faster.*

Glo - ry ye in his ho - ly name. Let the heart of them re - joice, re - joice, re - joice, Let the heart of them re - joice that

Detailed description: This system contains four staves of music. The first staff is a soprano line with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C'. The lyrics 'Glo - ry ye in his ho - ly name. Let the heart of them re - joice, re - joice, re - joice, Let the heart of them re - joice that' are written below the staff. The second staff is an alto line with a treble clef. The lyrics 'Glo - ry ye in his ho - ly name. Let the heart of them re - joice, re - joice, re - joice, Let the heart of them re - joice that' are written below the staff. The third staff is a tenor line with a treble clef. The lyrics 'Glo - ry ye in his ho - ly name. Let the heart of them re - joice, re - joice, re - joice, Let the heart of them re - joice that' are written below the staff. The fourth staff is a bass line with a bass clef. The lyrics 'Glo - ry ye in his ho - ly name. Let the heart of them re - joice, re - joice, re - joice, Let the heart of them re - joice that' are written below the staff. The word 'Faster.' is written above the second staff.

## O, give thanks unto the Lord. Concluded.

seek the Lord, Seek the Lord, and his strength, Seek his face ev - er - more, A - men.

*Slower.*

seek the Lord, Seek the Lord, and his strength, Seek his face ev - er - more, A - men.

This musical score is for a hymn in G major, 12/8 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'Slower.' The lyrics are: 'seek the Lord, Seek the Lord, and his strength, Seek his face ev - er - more, A - men.'

## FAREWELL.— (For Funeral Occasions.)

H. R. PALMER.

*Very slowly, and with subdued voices.*

1. Farewell, Fare - well. We meet no more on this side heav'n; The parting scene is o'er, The last sad look is giv'n, Farewell, Farewell.

2. Farewell, Fare - well. My soul shall weep while mem'ry lives; From wounds that sink so deep, No earthly hand relieves, Farewell, Farewell.

3. Farewell, Fare - well. My stricken heart to Je-sus flies; From him I'll nev-er part, On him my hope re - lies. Farewell, Farewell.

4. Farewell, Fare - well. And shall we meet in heav'n a - bove? And there in un - ion sweet, Sing of a Saviour's love? Farewell, Farewell.

This musical score is for a hymn in B-flat major, 4/4 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'Very slowly, and with subdued voices.' The lyrics are: '1. Farewell, Fare - well. We meet no more on this side heav'n; The parting scene is o'er, The last sad look is giv'n, Farewell, Farewell. 2. Farewell, Fare - well. My soul shall weep while mem'ry lives; From wounds that sink so deep, No earthly hand relieves, Farewell, Farewell. 3. Farewell, Fare - well. My stricken heart to Je-sus flies; From him I'll nev-er part, On him my hope re - lies. Farewell, Farewell. 4. Farewell, Fare - well. And shall we meet in heav'n a - bove? And there in un - ion sweet, Sing of a Saviour's love? Farewell, Farewell.'



# SENTENCE. "O God, Thou art my God."

J. H. TENNEY.

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O God, thou art my God; ear-ly will I seek thee; O God, thou art my God; ear-ly will I seek thee; My soul thirst-eth for

thee, My flesh long-eth for thee, in a dry and thirsty land where no wa-ter is; To see thy pow'r and thy glo-ry, so as

I have seen thee in thy tem-ple, so as I have seen thee in thy tem-ple. O God, thou art my God, early will I seek thee, will I seek thee.

*Andante.*

First system of the musical score. It consists of four staves: a soprano staff (treble clef, 3/4 time), an alto staff (treble clef, 3/4 time), a tenor staff (treble clef, 3/4 time), and a bass staff (bass clef, 3/4 time). The key signature has two flats (B-flat and E-flat). The lyrics are written below the staves.

Come un - to me, Come un - to me, All ye that labor, All ye that la - bor, Come un - to me, Come; All ye that labor and are

Second system of the musical score. It continues with four staves: soprano, alto, tenor, and bass. The lyrics continue across the staves.

heav - y la - den, and are heav - y la - den, And I, I, I will give you rest, And I, I will give you rest;



Take my yoke up - on you, Take my yoke up - on you, and learn of me, learn of me, For I am meek and low-ly of

Take my yoke up - on you, Take my yoke up - on you, and learn of me, learn of me, For I am meek and low-ly of

This musical system consists of four staves. The top staff is an alto clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest followed by a series of eighth and sixteenth notes. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The third staff is another treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The fourth staff is a bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The lyrics are written below the second and third staves.

heart, Meek and low - ly of heart, And ye shall find rest, un - to your souls, And ye shall find rest un - to your souls.

heart, Meek and low - ly of heart, And ye shall find rest, un - to your souls, And ye shall find rest un - to your souls.

This musical system consists of four staves. The top staff is an alto clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest followed by a series of eighth and sixteenth notes. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The third staff is another treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The fourth staff is a bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The lyrics are written below the second and third staves. A 'dim.' (diminuendo) marking is present at the end of the second staff.

## HYMN. Blessed be the Name of the Lord.

L. O. EMERSON. In part from MERCADANTE.

*Lento e Maestoso.**Allegro Moderato.*

Bless - ed be the name, the name of the Lord, Blessed be the name of the Lord, our God. The Lord will pre -

*f* *cres.* *p*

The Lord will pre -

Bless - ed be the name, the name of the Lord, Blessed be the name of the Lord, our God. The Lord will pre -

The Lord will pre -

serve us from all e - vil, The Lord will preserve us, will preserve us from all e - vil, And bless.... us.

serve us from all e - vil, The Lord will preserve us, will preserve us from all e - vil, And bless us. He is

serve us from all e - vil, The Lord will preserve us, will preserve us from all e - vil, And bless.... us. He is

From all e - vil, The Lord will preserve us,



He is our strength, He is our strength, our strength and defence The

mindful of his people, He is mindful of his peo - ple, He is our strength,

He is our strength, *f* He is our strength, our strength and defence The

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with lyrics underneath. The second staff is an alto line with a treble clef and a key signature of one sharp. It contains a melodic line with lyrics underneath. The third staff is a tenor line with a treble clef and a key signature of one sharp. It contains a melodic line with lyrics underneath. The fourth staff is a bass line with a bass clef and a key signature of one sharp. It contains a melodic line with lyrics underneath. The lyrics are: 'He is our strength, He is our strength, our strength and defence The' on the first line, 'mindful of his people, He is mindful of his peo - ple, He is our strength,' on the second line, and 'He is our strength, f He is our strength, our strength and defence The' on the third line. There is a dynamic marking 'f' at the beginning of the third line.

*cres. slightly accelerate.*

Lord will preserve us, preserve us from all e-vil, The Lord is our de - fender, our hope and strength, The Lord is our defend-er, our

pre - serve.....us, pre - serve.... us..... The Lord is our defend-er, our

Lord will preserve us, preserve us from all e-vil, pre - serve.....us, pre - serve.... us,..... The Lord is our defend-er, our

The Lord is our de - fender, our hope and strength, The Lord is our defend-er, our

Detailed description: This is the second system of a musical score. It consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one sharp. It contains a melodic line with lyrics underneath. The second staff is an alto line with a treble clef and a key signature of one sharp. It contains a melodic line with lyrics underneath. The third staff is a tenor line with a treble clef and a key signature of one sharp. It contains a melodic line with lyrics underneath. The fourth staff is a bass line with a bass clef and a key signature of one sharp. It contains a melodic line with lyrics underneath. The lyrics are: 'Lord will preserve us, preserve us from all e-vil, The Lord is our de - fender, our hope and strength, The Lord is our defend-er, our' on the first line, 'pre - serve.....us, pre - serve.... us..... The Lord is our defend-er, our' on the second line, 'Lord will preserve us, preserve us from all e-vil, pre - serve.....us, pre - serve.... us,..... The Lord is our defend-er, our' on the third line, and 'The Lord is our de - fender, our hope and strength, The Lord is our defend-er, our' on the fourth line. There is a dynamic marking 'cres. slightly accelerate.' at the beginning of the first line.

## Blessed be the Name of the Lord. Concluded.

for-tress, and strength, The Lord is our de-fend-er, our for-tress and strength, he will bless us, and save us.

for-tress, and strength, The Lord is our de-fend-er, our for-tress and strength, he will bless us, and save us.

hope and strength, The Lord is our de-fend-er and our strength,

## QUARTETT. The Lord is in his Holy Temple.

OTTO LOB.

*Andante religioso.*

The Lord is in his ho-ly tem-ple, in his tem-ple, keep silence, keep silence, keep

The Lord is in his ho-ly tem-ple, in his tem-ple, keep silence, keep silence, keep

The Lord is in his ho-ly tem-ple, keep silence, keep silence, keep

The Lord is in his ho-ly tem-ple, in his tem-ple, keep silence, keep silence, keep



# The Lord is in his Holy Temple. Concluded.

303

*mf*      *p*

silence be - fore him. Let all the earth be silent be - fore him. For the Lord, . . . . the Lord is in his holy tem -

*mf*      *p a tempo.*

silence be - fore him. Let all the earth be silent be - fore him. For the Lord, the Lord, . . . . the Lord is in his holy tem -

*mf*      *f*      *p*

silence be - fore him. Let all the earth be si - lent, For the Lord is in his holy tem -

*pp*      *p*      *pp molto ritard.*

- plo, keep silence, keep si - lence be - fore him, keep silence, keep si - lence be - fore him, silence, si - lence.

*pp*      *p*      *pp molto ritard.*

- ple, keep silence, keep si - lence be - fore him, keep silence be - fore him, silence, si - lence.

*p*      *pp*

keep silence, be - fore him, keep silence, keep si - lence be - fore him. si - lence.

## ARISE AND SHINE.

H. R. PALMER.

SUITABLE FOR DEDICATION OR SABBATH WORSHIP.

Arise and shine, for thy light is come, And the glo - ry of the Lord is risen up - on thee; For behold, the darkness shall cover the

Arise and shine, for thy light is come, And the glo - ry of the Lord is risen up - on thee; For behold, the darkness shall cover the

This system contains two staves of music. The top staff is in G-clef (soprano) and the bottom staff is in C-clef (alto). Both are in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

SOLO. TENOR OR SOPRANO.

earth, and gross darkness the peo - ple, But the Lord shall arise, shall a - rise up - on thee, And his glory shall be seen up - on thee, But the

earth, and gross darkness the people, But the

This system contains two staves of music. The top staff is in G-clef (soprano) and the bottom staff is in C-clef (alto). Both are in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.



Lord shall arise, shall a - rise up - on thee, And his glo - ry shall be seen, shall be seen up - on thee, .....

Gentiles and kings shall acknowledge thy greatness,

Lord shall arise, shall a - rise up - on thee, And his glo - ry shall be seen, shall be seen up - on thee, .....

Gentiles and kings shall acknowledge thy greatness,

This musical system consists of four staves. The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a whole note. The second staff is a piano accompaniment line with a treble clef and a key signature of one flat. It features a continuous melody of eighth and sixteenth notes. The third staff is another vocal line, identical to the first. The fourth staff is a piano accompaniment line, identical to the second. The lyrics are placed below the vocal staves.

..... All shall be - hold the glory of thy brightness, Gentiles and kings shall acknowledge thy greatness,

Gentiles and kings shall acknowledgs thy greatness,

..... All shall be - hold the glory of thy brightness, Gentiles and kings shall acknowledge thy greatness,

Gentiles and kings shall acknowledge thy greatness, .....

This musical system also consists of four staves. The first staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a whole note. The second staff is a piano accompaniment line with a treble clef and a key signature of one flat. It features a continuous melody of eighth and sixteenth notes. The third staff is another vocal line, identical to the first. The fourth staff is a piano accompaniment line, identical to the second. The lyrics are placed below the vocal staves.

First system of the musical score. It consists of three staves. The top staff is in G-clef (soprano), the middle in C-clef (alto), and the bottom in F-clef (bass). The key signature has one sharp (F#). The lyrics are: "All shall behold the glo - ry of thy brightness, Lift up thine eyes round a - bout and see! Lift up thine eyes round a - bout and see!" The music features a mix of eighth and sixteenth notes, with some rests.

All shall behold the glo - ry of thy brightness, Lift up thine eyes round a - bout and see! Lift up thine eyes round a - bout and see!

Second system of the musical score. It consists of three staves. The top staff is in G-clef (soprano), the middle in C-clef (alto), and the bottom in F-clef (bass). The key signature has one sharp (F#). The lyrics are: "Lift up thine eyes round a - bout and see! All, all they come to thee! All, all they come to thee!" The music continues with similar notation to the first system, including eighth and sixteenth notes and rests.

Lift up thine eyes round a - bout and see! All, all they come to thee! All, all they come to thee!



# Arise and Shine. Concluded.

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Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men, A - men, A - - - - men, A - - - - men.

Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men, A - men, A - - - - men, A - - - - men.

## THE MIDNIGHT PRAYER.

C. B. HITCHCOCK.

1. Father, Father, at this calm hour, Alone in heav'n I bend my humble knee; My soul in silence wings its flight to thee, And owns thy boundless power, Father, hear.

2. Father, day's weary toil is o'er, No worldly strife my heartfelt worship mars; Beneath the mystery of the silent stars, I tremble and a-dore. Fa - ther, hear.

## THE VALE OF REST.

*cres.*

When the west with evening glows, While its clouds arrayed in glo-ry, While its clouds arrayed in glo-ry, Shine like dis-tant stars be-fore me, Oft I weeping

When the west with evening glows, While its clouds arrayed in glo-ry, While its clouds arrayed in glo-ry, Shine like dis-tant stars be-fore me, Oft I weeping

The first system of the musical score for 'The Vale of Rest'. It consists of four staves. The top staff is a soprano line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The second staff is an alto line in treble clef with the same key signature and time signature. The third staff is a tenor line in treble clef with the same key signature and time signature. The bottom staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the soprano, alto, and tenor parts, and the second line corresponding to the bass part. The lyrics are: 'When the west with evening glows, While its clouds arrayed in glo-ry, While its clouds arrayed in glo-ry, Shine like dis-tant stars be-fore me, Oft I weeping'. The music is in a 2/4 time signature and features a key signature of three sharps (F#, C#, G#). The tempo is marked 'cres.' (crescendo).

pon-der, Is the re-gion yon-der; Oft I weeping ponder, Is the re-gion yon-der, Where the wea-ry find re-pose, Where the wea-ry

pon-der, Is the re-gion yon-der; Oft I weeping ponder, Is the re-gion yon-der, Where the wea-ry find re-pose, Where the wea-ry

The second system of the musical score for 'The Vale of Rest'. It consists of four staves. The top staff is a soprano line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The second staff is an alto line in treble clef with the same key signature and time signature. The third staff is a tenor line in treble clef with the same key signature and time signature. The bottom staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the soprano, alto, and tenor parts, and the second line corresponding to the bass part. The lyrics are: 'pon-der, Is the re-gion yon-der; Oft I weeping ponder, Is the re-gion yon-der, Where the wea-ry find re-pose, Where the wea-ry'. The music is in a 2/4 time signature and features a key signature of three sharps (F#, C#, G#).



# The Vale of Rest. Concluded.

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*dim.* *rall.* *dim.*

find re - pose? Oft I weeping pon-der, Is the re - gion yonder, Where the weary find re - pose? Where the weary find re - pose?

find re - pose? Oft I weeping pon-der, Is the re - gion yonder, Where the weary find re - pose? Where the weary find re - pose?

## CAST THY BURDEN ON THE LORD. 7s.

L. O. EMERSON.

*Slowly.*

1. Cast thy bur - den on the Lord; Lean thou on - ly on his word; Ev - er will he be thy stay, Tho' the heav'n's shall melt away.

2. Ev - er in the rag - ing storm, Thou shalt see his cheer - ful form, Hear his pledge of com - ing aid; "It is I, be not a - fraid."

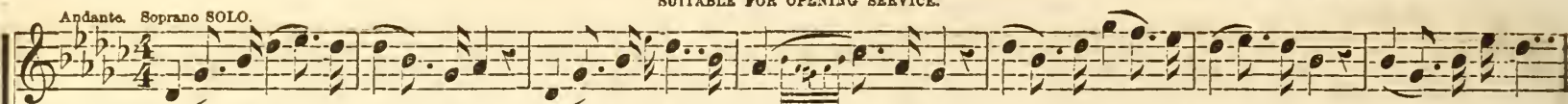
3. He will gird thee by his power, In thy wea - ry, faint - ing hour, Lean then lov - ing, on his word; Cast thy burden on the Lord.

# "IN THY HOLY TEMPLE, LORD."

W. W. PARTRIDGE.

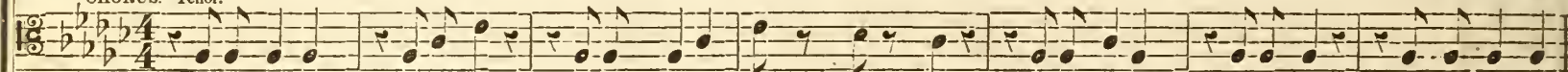
SUITABLE FOR OPENING SERVICE.

Andante. Soprano SOLO.

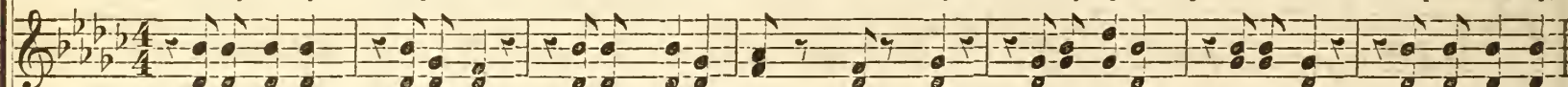


In thy ho - ly tem - ple, Lord, While we wait on thee..... to - day, Let thy Spir - it preach the word, Help us worship,

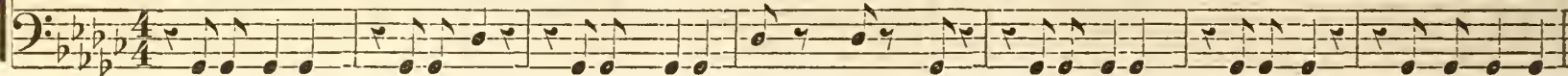
CHORUS. Tenor.



In thy ho - ly temple, Lord, While we wait on thee to - day, Let thy Spirit preach the word, Help us worship,



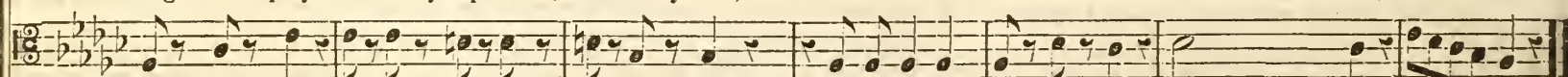
In thy ho - ly temple, Lord, While we wait on thee to - day, Let thy Spirit preach the word, Help us worship,



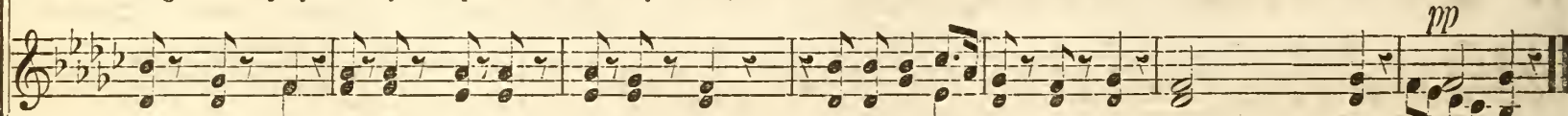
Con espressione.



sing and pray; Ho - ly Spir - it, Heav'n - ly dove, Melt the sinner's heart with love. A - - - men, A - men.



sing and pray; Ho - ly Spir - it, Heav'nly dove, Melt the sinner's heart with love. A - - - men, A - men.



sing and pray; Ho - ly Spir - it, Heav'nly dove, Melt the sinner's heart with love, A - - - men, A - men.





# HYMN. Saviour, Breathe an Evening Blessing.

Arr. from KREUTZER  
By L. O. EMERSON.

311

*Moderato.*

1. Saviour, breathe an eve-ning blessing, Ere re - pose our spir - its seal; Sin and want we come con - fess-ing; Thou canst save and thou canst

2. Tho' the night be dark and drea-ry, Darkness can - not hide from thee; Thou art he who, nev - er wea - ry, Watcheth where thy peo - ple

*Very slow.*

beal. Tho' destruction walk around us, Tho' the arrow near us fly, Angel guards from thee surround us; We are safe if thou art nigh, We are safe if thou art nigh, We are safe, &c.

be. Should swift death this night o'ertake us. And our couch become our tomb, May the morn in heav'n awake us, Clad in light and deathless bloom, Clad in light and deathless, &c.

*Allegro moderato.*

**f** 1. O sing un-to the Lord a new song, For He hath done marvellous things ; 2. With His own right hand and holy arm Hath He

**f** 1. O sing un-to the Lord a new song, For He hath done marvellous things ; With His own right hand and with His ho - - ly arm Hath He

**f** 1. O sing un-to the Lord a new song, For He hath done marvellous things ; With His own right hand and with His ho - - ly arm Hath He

2. With His own right hand and holy arm Hath He

gotten Himself the vic - to - ry. 3. The Lord declared His sal - vation, His righteousness hath He openly show'd in the sight of the heathen,

gotten Himself the vic - to - ry. 3. The Lord declared His sal - vation, His righteousness hath He openly show'd in the sight of the heathen,

gotten Himself the vic - to - ry. 3. The Lord declared His sal - vation, His righteousness hath He openly show'd in the sight of the heathen,



*A little slower.* *cres*

He hath remember'd His mercy and truth tow'rd the house of Is - ra-el; And all the ends of the world have seen the sal - va - tion of our God.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo instruction 'A little slower.' and a dynamic marking 'cres' (crescendo) indicated by a series of slanted lines. The melody is written in a series of eighth and sixteenth notes. The middle staff is a piano accompaniment in treble clef, featuring chords and moving lines. The bottom staff is a bass line in bass clef, providing a harmonic foundation with mostly whole and half notes.

5. Show yourselves joyful unto the Lord, all ye lands! Sing, re - - - - - joyce, and give thanks. 6. Praise the Lord up - - - - -

7. With trumpets, also, and shawms, O show yourselves joyful be-fore the Lord the King. 8. Let the sea make a noise, and all that

This musical system also consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics for verses 5, 6, 7, and 8. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music is written in a simple, hymn-like style with many whole and half notes.

## O Sing unto the Lord. Continued.

*With spirit.*

on the harp, Sing to the harp with a psalm.... of thankgiv - ing. 9. Let the floods clap their hands and let the hills be joy - ful, be

here - in is, The round world, and they that dwell there - in. 9. Let the floods clap their hands and let the hills be joy - ful, be

This musical system consists of four staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). The second and third staves are in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The music is written in a 3/4 time signature. The lyrics are printed below the staves, with some words appearing on multiple staves.

*Slowly.*

joy - ful to - geth - er be - fore the Lord, For he com-eth to judge the earth. 10. With righteousness shall he judge the world and the peo - ple, the

joy - ful to - geth - er be - fore the Lord, For he com-eth to judge the earth. 10. With righteousness shall he judge the world and the peo - ple, the

This musical system consists of four staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). The second and third staves are in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The music is written in a 3/4 time signature. The lyrics are printed below the staves, with some words appearing on multiple staves.



# O sing unto the Lord. Concluded.

315

*Allegro.*

peo - ple with e - qui - ty. *f* Glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the

Glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the

peo - ple with e - qui - ty. *f* Glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the

The first system of the musical score consists of four staves. The top staff is in 3/8 time, followed by three staves in 2/2 time. The lyrics are: 'peo - ple with e - qui - ty. Glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the'. The music is in G major and includes dynamic markings like *f* (forte).

Ho - ly Ghost, World with - out end, A - men, A - men.

Ho - ly Ghost, is now, and ev - er shall be, *ff* World with - out end, A - men, A - men.

Ho - ly Ghost, As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end, A - men, A - men.

The second system of the musical score consists of four staves. The top staff is in 3/8 time, followed by three staves in 2/2 time. The lyrics are: 'Ho - ly Ghost, World with - out end, A - men, A - men. Ho - ly Ghost, is now, and ev - er shall be, World with - out end, A - men, A - men. Ho - ly Ghost, As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end, A - men, A - men.' The music is in G major and includes dynamic markings like *ff* (fortissimo).

*p* SOLO. SOPR. *cres.* *f* *Dim.* *cres.*

Thou wilt keep him in per - fect peace, sweet peace, Whose mind is stayed on thee, on thee, Thou wilt keep him in per - fect,

*f* *TRIO. SOPR., ALTO & TENOR.*

per - fect peace, Whose mind, whose mind is stayed on thee.... Thou wilt keep him in per - fect peace Whose mind is  
Thou wilt keep him in per - fect peace Whose mind is

stayed, is stayed on thee, on thee, Thou wilt keep him in per - fect peace..... Whose mind, whose mind is stayed on thee..... *rit e dim.*  
stayed, is stayed on thee, on thee, Thou wilt keep him in per - fect peace, sweet peace, Whose mind is stayed, whose mind is stayed on thee. *rit e dim.*



# "Thou wilt keep Him." Concluded.

317

CHORUS. *cres.* *p* *p* *cres.* *ff* *dim.* *ppp* *cres.* *f*

Thou wilt keep him in perfect peace, Whose mind is stayed, is stayed on thee; Thou wilt keep him in perfect peace, Whose mind is stayed on thee.

Thou wilt keep him in perfect peace, Whose mind is stayed on thee; Thou wilt keep him in perfect peace, Whose mind is stayed on thee.

Thou wilt keep him in peace, in perfect peace, Whose mind is stayed on thee; Thou wilt keep him in perfect peace, Whose mind is stayed on thee.

Thou wilt keep him in perfect peace, Thou wilt keep him in peace,

## SHE SLEEPS BENEATH HER NATIVE EARTH.\*

ALBERT SMITH

*Legato.*

1. She sleeps beneath her native earth, And near the spot that gave her birth, Her youthful feet trod flow'rs that bloom In beauty o'er her early tomb.

2. She rests beneath her native earth; With grateful hearts we'll sing her worth; Her gentle ways shall ever dwell In hearts that knew and lov'd her well.

3. And oft we'll lift the tearful eye, To hear her calling from the sky; O, how could we her absence bear, But that we hope to meet her there?

\* May be used as an L. M.

## MAKE A JOYFUL NOISE UNTO THE LORD.

MUSIC BY WM. P. DALL.

SOLO. BARITONE OR MEZZO SOPR.

Make a joy - ful noise un - to the Lord, all ye lands; Serve the Lord with glad - ness, Serve the Lord with

*cres.**rit. e dim.*

BARITONE OR TENOR and ALTO DUET.

glad - ness, And come be - fore his pres - ence with a song. Know ye that the Lord he is



God; It is he that hath made us, and not we our - selves, We are his people, the sheep of his pasture, We are the

*rall.*

CHORUS.

sheep of his pas - ture. En - ter in - to his gates with thanks - giv - ing, And in - to his courts, his courts with praise.

VOICES.

En - ter in - to his gates with thanks - giv - ing, And in - to his courts, his courts with praise.

*rall.*

## TRIO.

## CHORUS.

Fine.

Be thank-ful un-to him, Be thank-ful un-to him, And bless his name for-ev-er-more.

Be thank-ful un-to him, Be thank-ful un-to him, And bless his name for-ev-er-more.

## SOLO SOP.

al seg.

For the Lord is good, His mer-cy is ev-er-lasting, And his truth en-dur-eth to all gen-er-a-tions.



SENTENCE. In the multitude of my thoughts.

GEO. M. MONROE

321

In the mul - ti - tude of my tho'ts with-in me, Thy comforts, thy comforts delight my soul, In the mul-ti - tude of my tho'ts with-

In the mul - ti - tude of my thoughts with-in me, Thy com - forts de - light my soul, de - light my soul.  
 in me,  
 in me, Thy com - forts de - light my soul, de - light my soul.

# "WHEN THE HOUR COMES FOR SLEEP."

FOR EVENING SERVICE.

*Slow, and with reverence.*

When the hour comes for sleep, Lord, Thy watches o'er us keep; All are sinning day by day, And for mer - cy now we pray,

When the hour comes for sleep, Lord, Thy watches o'er us keep; All are sinning day by day, And for mer - cy now we pray,

The first system of the musical score is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature is one flat (B-flat) and the time signature is 6/8. The tempo/mood is indicated as 'Slow, and with reverence.' The lyrics are: 'When the hour comes for sleep, Lord, Thy watches o'er us keep; All are sinning day by day, And for mer - cy now we pray,'.

Though we have the shades of night, Let our eyes be - hold the light;

Though we have the shades of night, Let our eyes be - hold the light: Fa - ther, take us by the hand,

The second system of the musical score continues the three-part setting. It includes a 'cres.' (crescendo) marking above the Soprano staff. The lyrics are: 'Though we have the shades of night, Let our eyes be - hold the light;'. The bottom staff includes a section of 'Small notes for Instrument.' marked with an asterisk. The lyrics continue: 'Though we have the shades of night, Let our eyes be - hold the light: Fa - ther, take us by the hand,'.

\* May be sung as a Soprano Solo, or as a Duet with the Tenor.



"When the hour comes for sleep." Concluded.

323

*f* *Rall.*  
There we are from sor - row free, Hap - py ev - er - more with thee, If on earth we

*Rit.* *f*  
Guide us to thy Heaven - ly land, There we are from sor - row free, Hap - py ev - er - more with thee, If on earth we

*Rit.* *p* *pp* *Rit e dim.* *Rit e dim.*  
wake no more, Take us to thy bliss - ful shore. When the hour comes for sleep, Lord, thy watches o'er us keep.

*p*

wake no more, Take us to thy bliss - ful shore. When the hour comes for sleep, Lord, thy watch-es o'er us keep.

## DEDICATION ANTHEM.

And will the great e - ter - nal God On earth establish his a - bode? And will he from his ra - dant throne Avow our tem - ples as his own?

These walls, these walls, we to thy hon-or raise, Long may they ech-o to thy praise. Long may they echo to thy praise,

These walls, these walls, we to thy honor raise, Long may they ech-o to thy praise, Long may they echo to thy praise, Long may they ech-o to thy praise.



And thou descending fill the place With choic-est to - kens of thy grace.

And thou descending fill the place With choic - est to - kens of thy grace, With choic-est to - kens of thy grace.

Here let the great Redeem-er reign, Here let the great Redeemer reign, With all the glories of his train, Whilst power divine

Here let the great Redeemer reign, With all the glories of his train, his word attends,

## And will the great Eternal God. Concluded.

To conquer foes and cheer his friends, To conquer foes and cheer his friends. Great King of glo - ry come, And with thy fa - vor crown,

To conquer foes and cheer his friends, To conquer foes and cheer his friends. Great King of glo - ry come, And with thy fa - vor crown,

This system contains two systems of music. The first system has a vocal line (soprano) and a piano accompaniment (treble and bass staves). The second system has a vocal line (alto) and a piano accompaniment (treble and bass staves). The lyrics are: "To conquer foes and cheer his friends, To conquer foes and cheer his friends. Great King of glo - ry come, And with thy fa - vor crown,".

This temple as thy dome, This people as thy own, This tem-ple as thy dome, This people as thy own, A-men, A-men, A-men.

This temple as thy dome, This people as thy own, This tem-ple as thy dome, This people as thy own, A-men, A-men, A-men.

This system contains two systems of music. The first system has a vocal line (soprano) and a piano accompaniment (treble and bass staves). The second system has a vocal line (alto) and a piano accompaniment (treble and bass staves). The lyrics are: "This temple as thy dome, This people as thy own, This tem-ple as thy dome, This people as thy own, A-men, A-men, A-men."

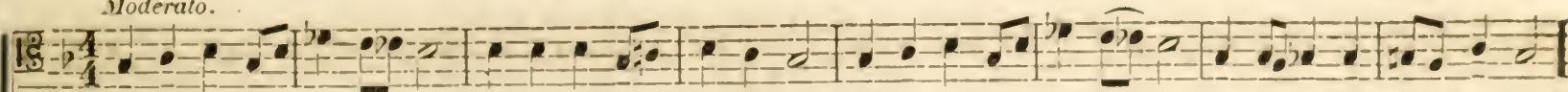


HYMN. "Lord, we come before thee now."

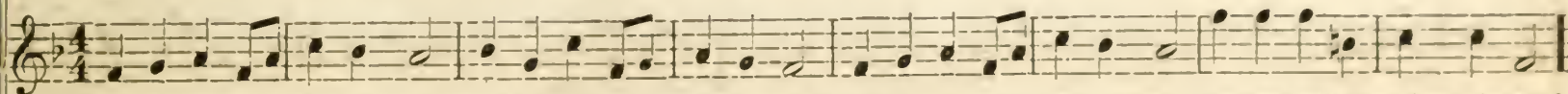
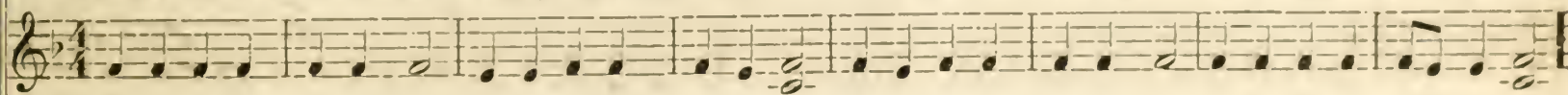
L. O. EMERSON.

321

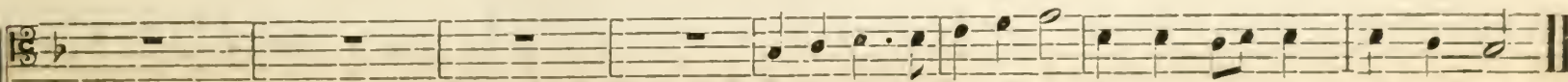
Moderato. .



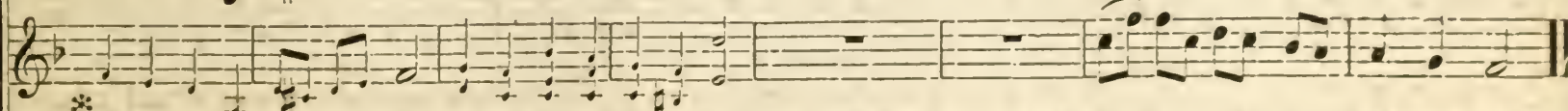
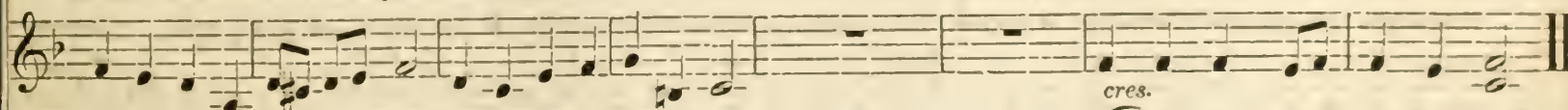
1. Lord, we come be - fore thee now, At thy feet we humbly bow; Oh! do not our suit disdain, Shall we seek thee, Lord, in vain?



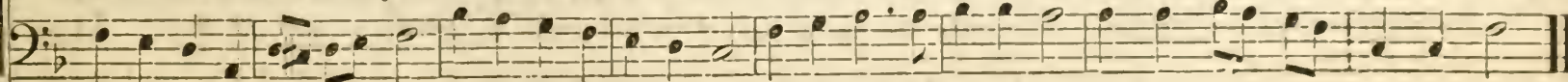
1. Lord, we come be - fore thee now, At thy feet we humbly bow ; Oh ! do not our suit disdain, Shall we seek thee, Lord, in vain ?



Lord, on thee our souls de - pend, In compassion now descend, Fill our hearts with thy rich grace, Tune our lips to sing thy praise.



Lord, on thee our souls de - pend, In compassion now descend, Fill our hearts with thy rich grace, Tune our lips to sing thy praise.



- Small notes for the ref. were.

## HYMN. "To Prayer, to Prayer."

L. O. EMERSON.

*m* *cres.* *3*

1. To prayer, to prayer! for the morning breaks, And earth, with her Ma-ker's smiles, a-wakes; \*

1. To prayer, to prayer! for the morning breaks, And earth, with her Ma-ker's smiles, a-wakes; His light is on all be-low and a-

1. To prayer, to prayer! for the morning breaks, And earth, with her Ma-ker's smiles, a-wakes;

*cres.*

O, then, on the breath of this ear-ly air, Send upward the in-cense of grate-ful pray'r.

-bove, The light of gladness, and life, and love. O, then, on the breath of this ear-ly air, Send upward the in-cense of grate-ful pray'r.

O, then, on the breath of this ear-ly air, Send upward the in-cense of grate-ful pray'r.

\* This Duet may be sung by the Soprano and Alto, or Tenor and Bass.

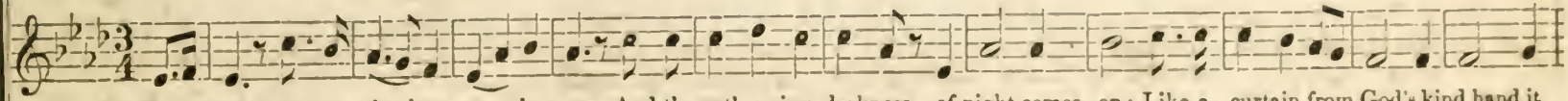


# "To Prayer, To Prayer." Concluded.

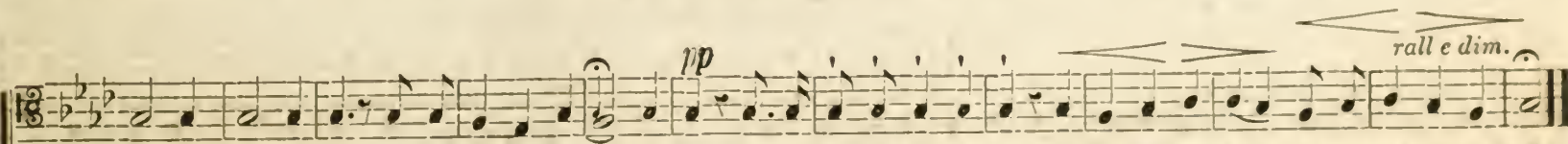
329



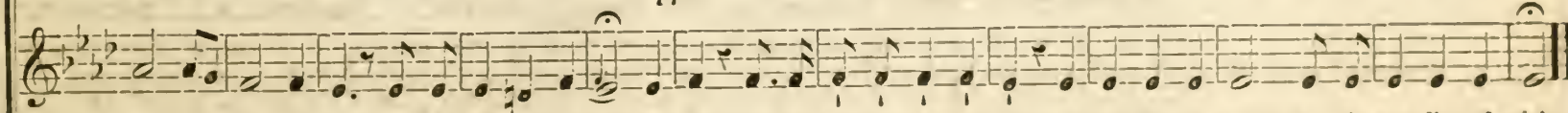
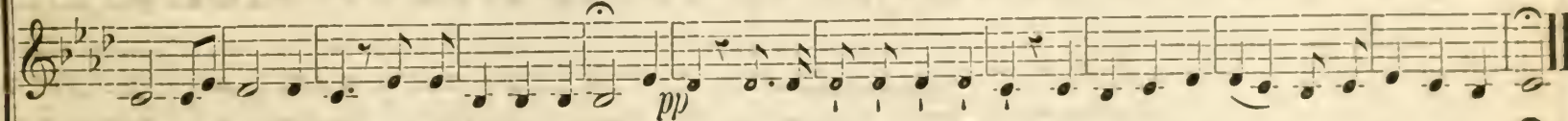
2. To pray'r! for the glo-rious sun is gone, And the gath-er-ing darkness of night comes on; Like a curtain from God's kind hand it



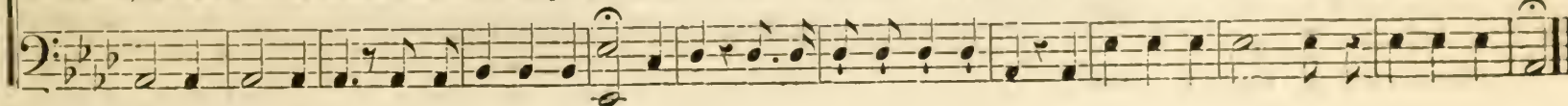
2. To pray'r! for the glo-rious sun is gone, And the gath-er-ing darkness of night comes on; Like a curtain from God's kind hand it



flows, To shade the couch where His children repose. Then kneel, while the watching stars are bright, And give your last tho'ts to the guardian of night.



flows, To shade the couch where His children repose. Then kneel, while the watching stars are bright, And give your last tho'ts to the guardian of night.



## ANTHEM. "The Lord is my Portion."

J. H. TENNEY.

The Lord is my portion, saith my soul; The Lord is my portion, saith my soul; Therefore will I hope in

Therefore will I hope in him, Therefore will I hope in him, will hope in him. The Lord is good un-to  
 him, Therefore will I hope..... will I hope in him. The Lord is good un-to  
 him, Therefore will I hope in him, will hope in him. The Lord is good un-to  
 Therefore will I hope in him..... Therefore will I hope in him. The Lord is good un-to



them that wait for him, The Lord is good un - to them that wait for him, to the soul that seeketh him, to the soul that seeketh him.

them that wait for him, The Lord is good un - to them that wait for him, to the soul that seeketh him, that seek - eth him.

This musical system consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one sharp (F#). The second and third staves are alto lines with a C-clef (soprano and alto positions) and a key signature of one sharp. The bottom staff is a bass line with a bass clef and a key signature of one sharp. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

The Lord is my portion, saith my soul ; The Lord is my portion, Therefore will I hope in him, will hope in him. A - men.

The Lord is my portion, saith my soul ; The Lord is my portion, Therefore will I hope in him, will hope in him. A - men.

This musical system also consists of four staves, with the same instrumentation and key signature as the first system. The lyrics are written below the staves, concluding with 'A - men.' The musical notation includes various note values, rests, and bar lines.

## SACRED SONG, DUETT &amp; CHORUS. "Saviour, like a Shepherd lead us."

Written expressly for this work, by S. F. MERRILL.

ALTO.

1. Sav-iour, like a Shepherd lead us, Much we need thy ten-der care;  
2. Thou hast promised to receive us, Poor and sin-ful tho' we be;

ALTO.

In thy pleas-ant pas-tures lead us; For our use thy folds pre-pare;  
Thou hast mer-cy to re-lieve us, Grace to cleanse, and power to free;

2d. Sopr.

Bless-ed, bless-ed.

TENOR & BASS.

Bless-ed, bless-ed.

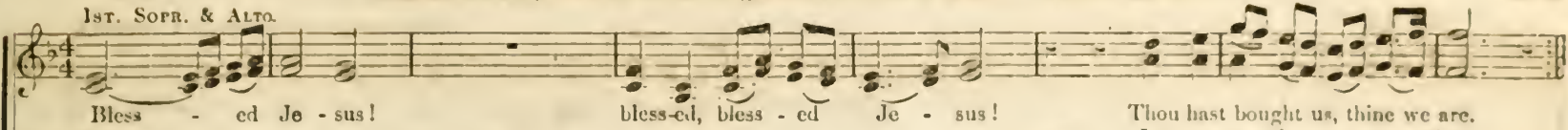
ORGAN.



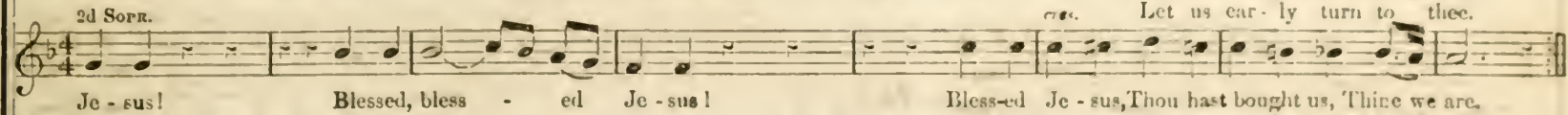
"Saviour, like a Shepherd lead us." Continued.

333

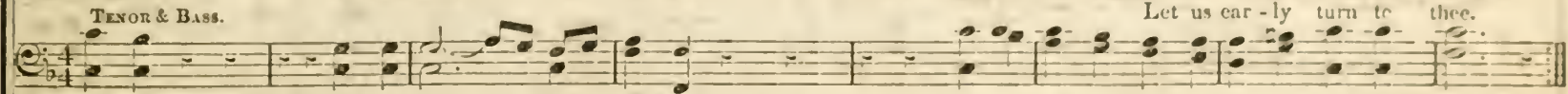
1ST. SOPR. & ALTO.



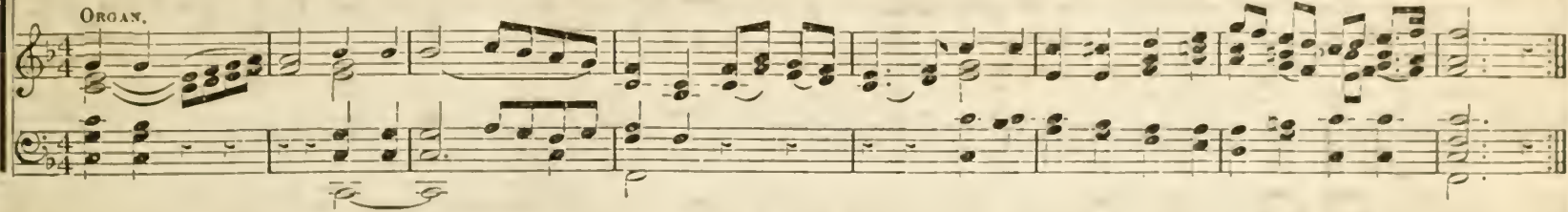
2d Sopr.



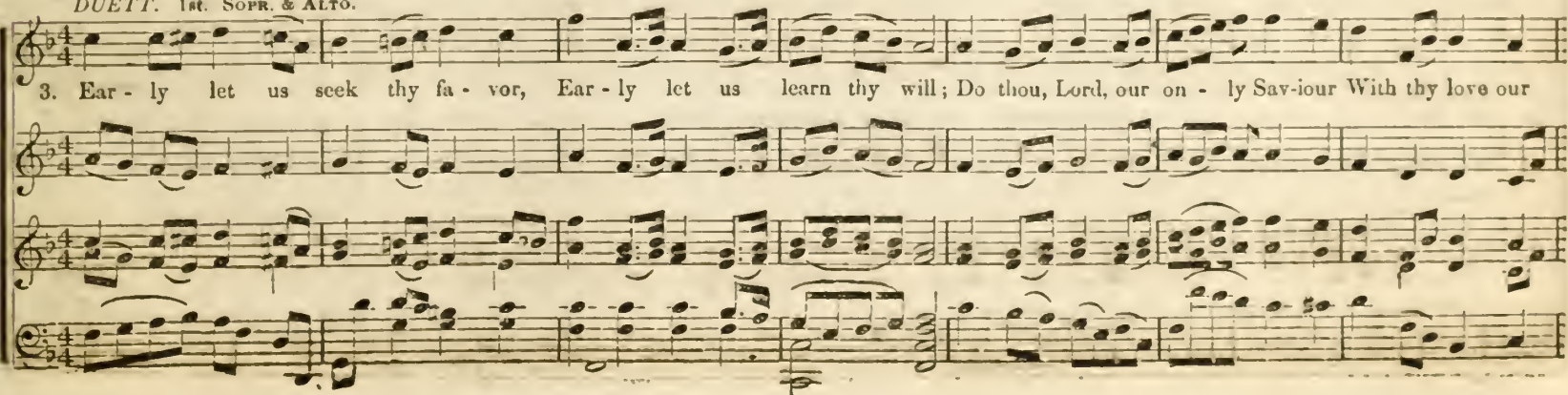
TENOR & BASS.



ORGAN.



DUETT. 1st. SOPR. & ALTO.



# "Saviour, like a Shepherd lead us." Concluded.

1st. SOPR. & ALTO.

bo - som, fill. Bless - - - ed Je - sus.

2d. SOPR.

Bless - ed, bless - - - ed Je - sus! Bless - ed, bless - - - ed

TENOR & BASS.

ORGAN.

Bless - - - ed Je - sus! Thou hast loved us,..... love us still. still.

Je - sus! Bless-ed Je - sus, Thou hast loved us, love us still.

cres. f ff



8. WESLEY MARTIN.

*Allegretto.*

break forth, break forth, break forth with sing - ing, break forth, break forth, break forth with sing - ing.

forth, break forth, break forth, with sing - ing, break forth, break forth, break forth, with sing - ing.

break forth, break forth, break forth with sing - ing, break forth, break forth, break forth with sing - ing.

For the Lord hath comfort-ed his peo - ple, hath comfort-ed his peo - ple, He will have mer - cy on his af - flict - ed,

For the Lord hath comfort-ed his peo - ple, his peo - - - ple, He will have mer - cy on his af - flict - ed,

This musical system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic marking. The second and third staves are in treble clef, and the bottom staff is in bass clef. The music is written in a hymn style with a mix of eighth and sixteenth notes, and rests. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

He will have mer - cy, He will have mer - cy, He will have mer - cy on his af - flict - - ed.

He will have mer - cy, He will have mer - cy, He will have mer - cy on his af - flict - - ed.

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature. The lyrics are repeated, emphasizing the phrase 'He will have mercy on his afflicted'.



The Lord will comfort Zi - on, The Lord will comfort Zi - on, He will comfort her waste places, He will comfort her waste plac - es,

He will make her wilderness like Eden, And her desert like the garden of the Lord, He will make her wilderness like Eden, And her desert like the garden of the Lord.

## Sing, O Heavens, and be Joyful, O Earth. Continued.

*f*

Joy and gladness, joy and gladness, Joy and gladness shall be found therein, Joy and gladness,

Joy and gladness, Thanksgiving and the voice of mel-o-dy, Thanksgiving and the voice of mel-o-dy.

Joy and gladness, Thanksgiving and the voice of mel-o-dy, Thanksgiving and the voice of mel-o-dy.



Sing, O heav'ns, and be joyful, O earth, Break forth with singing, O mountains, Break forth, break forth, break forth with singing, break forth, break forth, break forth with

Break forth, break forth, break forth with singing, Break forth, break forth, break forth with

Sing, O heav'ns, and be joyful, O earth, Break forth with singing, O mountains, Break forth, break forth, break forth with singing, break forth, break forth, break forth with

This system contains three staves of music. The top staff is in G major (one sharp) and 4/4 time, featuring a melody with eighth and sixteenth notes. The middle staff is a treble clef staff with a similar melodic line. The bottom staff is a bass clef staff providing a harmonic accompaniment. The lyrics are written below the staves, with some words appearing above notes in the first staff.

sing-ing, Break forth, break forth, break forth with singing. A - - men, A - - men, A - men.

singing, Break forth, break forth, break forth with singing.

sing-ing, Break forth, break forth, break forth with singing. A - - men, A - - men, A - men.

A - - men.

This system continues the musical piece. It also consists of three staves. The top staff ends with a double bar line. The middle and bottom staves continue the melody and accompaniment. The lyrics 'A - - men' are repeated at the end of the system, with some notes extending over the bar lines. The bottom staff has a final 'A - - men' written below it.

SOLO FOR SOPRANO.

Oh that my load of sin were gone! Oh that I could at last sub - mit,

At Je - sus' feet to lay me down— To lay my soul at Je - sus' feet!

*rit e dim.*



DUET FOR SOPR. OR TENOR.

Rest for my soul I long to find; Sav-iour of all, if mine thou art, Give me thy meek and

low-ly mind, And stamp Thine im-age on my heart, And stamp Thine im-age on my heart.

Break off the yoke of in - bred sin, And ful - ly set my spir - it free; I can - not rest,

Break off the yoke of in - bred sin, And ful - ly set my spir - it free; I can - not rest,

This musical system consists of four staves. The top staff is in alto clef (C4 on the third line), the second in soprano clef (C4 on the first line), the third in soprano clef (C4 on the first line), and the bottom in bass clef (C2 on the fourth line). The key signature has three flats (Bb, Eb, Ab). The melody is written in the alto and soprano parts, with lyrics underneath. The bottom staff provides a harmonic accompaniment.

till pure with - in— Till I am whol - ly lost in Thee, Till I am whol - ly lost in Thee.

till pure with - in, Till I am whol - ly lost in Thee, - Till I am whol - ly lost in Thee.

This musical system also consists of four staves with the same instrumentation as the first system. It includes dynamic markings: *pp* (pianissimo) above the first measure of the alto part, and *f* (forte) above the first measure of the soprano part in the second system. There are also crescendo and decrescendo hairpins. The lyrics are written below the staves.



# CAST THY BURDEN ON THE LORD.

W. B. B.

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Cast thy burden on the Lord..... Cast thy burden on the Lord, And he will sustain thee, and strengthen thee, and comfort thee, He

Cast thy burden on the Lord, Cast thy burden on the Lord, thy burden on the Lord, Cast thy burden on the Lord, And he will sustain thee, and strengthen thee, and comfort thee, He

Cast thy burden on the Lord, And he will sustain thee, and strengthen thee, and comfort thee, He

*p 1st.* will sustain thee, and comfort thee. He com-fot thee, *2nd.* He will sustain thee, He will comfort thee, Cast thy bur - den on the Lord, Cast thy bur - den on the Lord. *m*

will sustain thee, and comfort thee, He com-fot thee, He will sustain thee, He will comfort thee; Cast thy bur - den on the Lord, Cast thy hur - den on the Lord.

## THERE WERE SHEPHERDS KEEPING WATCH.

H. R. PALMER.

DUET. TENOR & ALTO. TRIO OR CHORUS.

There were shepherds a - bid-ing, a - bid-ing in the fields, Keeping watch..... o'er their flocks..... by night,  
 There were shepherds a - bid-ing, a - bid-ing in the fields, There were shepherds abiding in the fields, Keeping watch o'er their flocks by night.

SOLO TENOR. TRIO OR CHORUS. SOFT AND SLOW.

And lo! the an-gel of the Lord came upon them, And the glo-ry of the Lord shone round a - bout them, And they were sore afraid,  
 And they were sore afraid,

DUET. SOPRANO & TENOR.

And they were sore a-fraid. And the an - gel said un - to them, Fear not! fear not, For behold I bring glad tidings, For be -



CHORUS. *cres - - - cen - - do. ff*

hold I bring glad tid - ings, For I bring you good tid - ings, good tid - ings of great joy!

DUETT

For I bring you good tid - ings, good tid - ings of great joy! For un-to you is born in the ci - ty of

QUARTET or CHORUS.

Da - vid, a Sav - iour! a Sav-iour, which is Christ the Lord! And suddenly there was.....

with the angel A multitude of the heavenly..... host, prais - ing God, and saying:

## There were Shepherds keeping watch. Continued.

TRIO OBLIGATO. \*

Mortals, join the anthem, Shouting glo-ry, glory, Spread the joyful sound, To earth's remotest bound. Mortals, join the anthem, Shouting glory, glory

*pp* Glo - - ry, glo - ry, Glo-ry be to God, Glo-ry be to God, glo - - ry, glo - ry,

SOPRANO AND ALTO IN UNISON.

\* *pp* Glo - - ry, glo - ry, Glo-ry be to God, Glo-ry be to God, glo - - ry, glo - ry,

Glo - ry, glo - ry, glo-ry, glo-ry, Glo-ry be to God, Glo-ry be to God, Glo - ry, glo - ry, glo-ry, glo-ry, the earth a - round.

Spread the joyful sound To earth's re-motest bound.

Glo-ry be to God most high. Peace on earth, good-will to men; Peace on earth, good-will to men.

Glo-ry be to God most high. Peace on earth, good-will to men; Peace on earth, good-will to men.

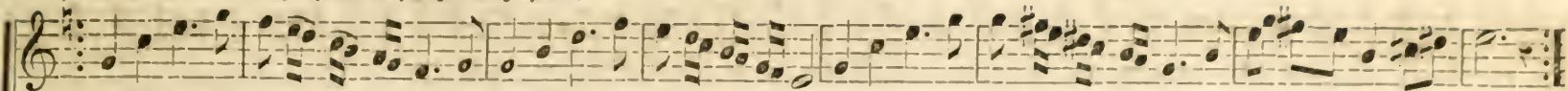
\* This passage is to be sung as follows : First, CHORUS alone.— then TRIO alone ; then both together.



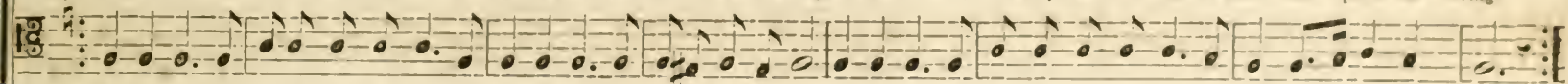
# There were Shepherds keeping watch. Concluded.

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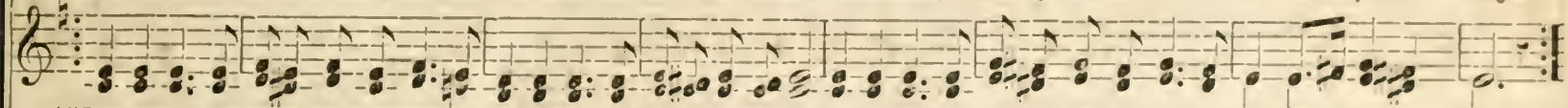
SCPRANO ~~~~~ Only while the passage is being repeated.



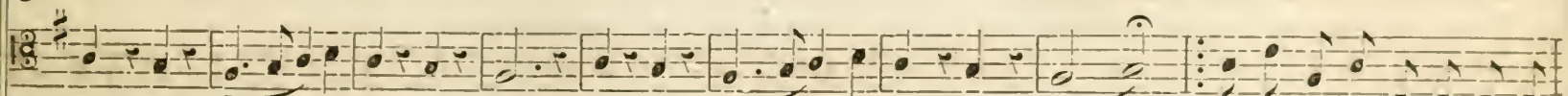
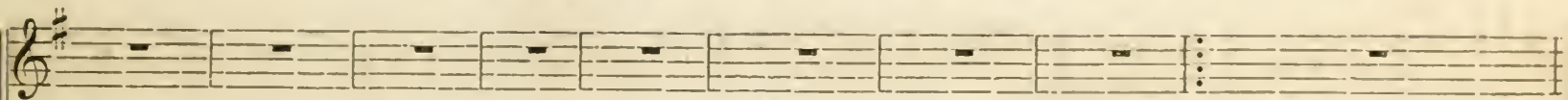
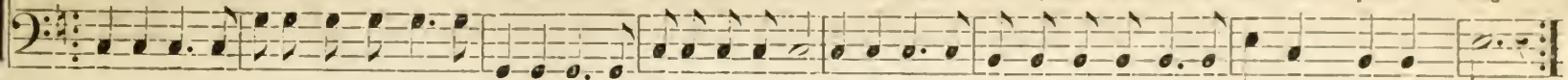
"Christ is born;" let all the earth rejoice, With rapture now let ev'ry creature sing, "Christ is born," let ev'ry heart and voice To him their praises bring.



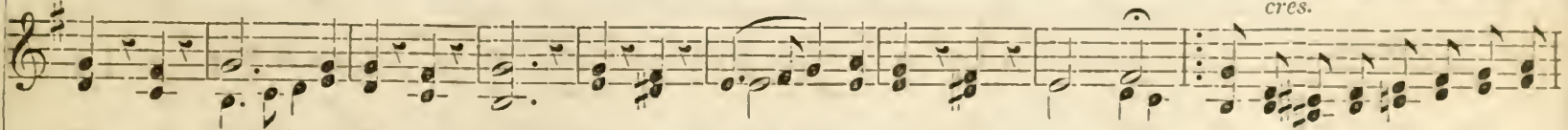
"Peace on earth;" ye mortals join the song, "Good will to men;" Let heaven's high arches ring, "Christ is born," the joyful strain prolong. Let earth receive her King.  
"Christ is born," let all the earth rejoice, With rapture now let ev'ry creature sing, "Christ is born," let ev'ry heart and voice To him their praises bring.



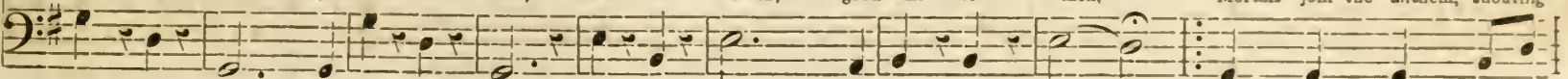
"Peace on earth;" ye mortals join the song, "Good will to men;" Let heaven's high arches ring, "Christ is born," the joyful strain prolong. Let earth receive her King.  
"Christ is born," let all the earth rejoice, With rapture now let ev'ry creature sing, "Christ is born," let ev'ry heart and voice To him their praises bring.



"Peace on earth, good will to men," "Peace on earth, good will to men," Mortals join the anthem, shouting  
cres.



"Peace on earth, good will to men," "Peace on earth, good will to men," Mortals join the anthem, shouting



Glo - ry, glo - ry,

## There were Shepherds keeping watch. Continued.

First system of the musical score. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#). The first staff has a forte (f) dynamic marking. The lyrics are: "Mortals join the anthem shout-ing glo - - - ry, Glo - ry in the high - est, glo - - - ry, glo - ry, glo - ry, spread the joy - ful sound to earth's re - mot - est bound, Mor - tals join the an - them shouting, CRES. glo - - - ry, spread the joy - ful sound to earth's re - mot - est bound, Mor - tals join the an - them shouting glo - ry, glo - ry, glo - - - ry, glo - - - ry,"

Second system of the musical score. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#). The lyrics are: "Mor - tals join the an - them shout-ing, Glo - ry, glo - ry be to God most high. glo - ry, glo - ry, Spread the joy - ful sound to earth's re - mot - est bound, Glo - ry, glo - ry, glo - - - - ry, Spread the joy - ful sound to earth's re - mot - est bound, Glo - ry, glo - ry, glo - ry, glo - ry, f Glo - ry, glo - ry, glo - ry, glo - ry,"



glo - ry, glo - ry, glo - ry be to God, glo - ry, glo - ry, Spread the joyful sound the earth a - round. A - - men, A - - - men.

Mortals join the anthem shouting glo - ry be to God. Glo - ry, glo - ry, Spread the joyful sound the earth a - round. A - - men, A - - - men.

glo - ry, glo - - ry, Glo - - ry be to God.

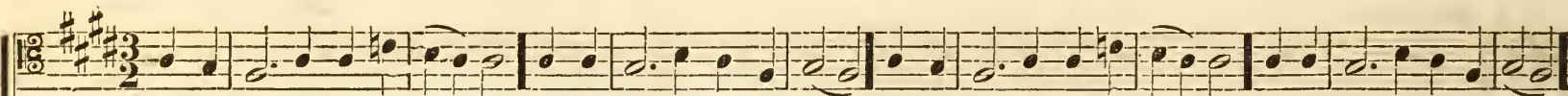
*Dynamic markings: m, p, f, pp, pp ad lib.*

HOLY, HOLY, HOLY LORD.

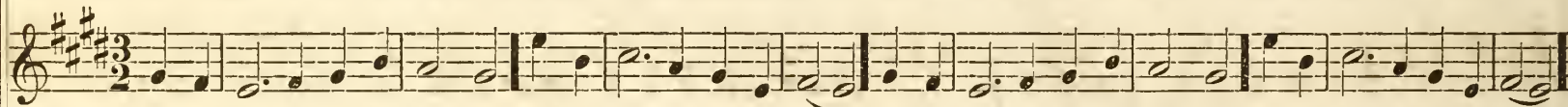
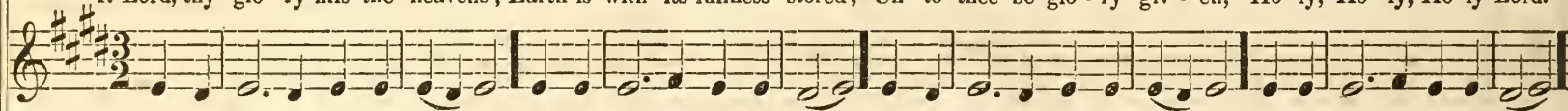
Ho - ly Lord, Live, by heav'n and earth adored. Filled with thee let all things cry, Glo - ry be to God most high.

Ho - ly, ho - ly Lord, Live, by heav'n and earth adored. Filled with thee let all things cry, Glo - ry be to God most high.

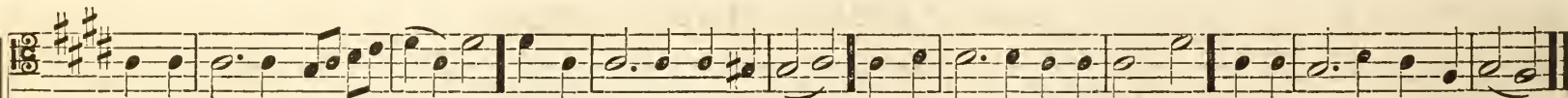
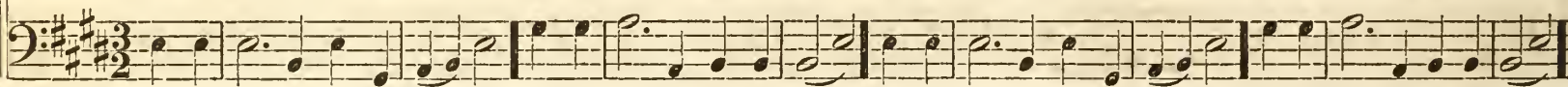
Ho - ly, ho - ly, ho - ly Lord, Live, by heav'n and earth adored. Filled with thee let all things cry, Glo - ry be to God most high.



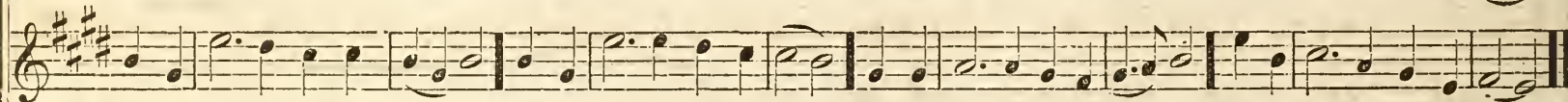
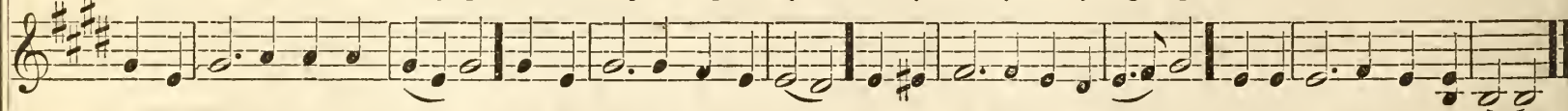
1. Lord, thy glo - ry fills the heavens ; Earth is with its fullness stored ; Un - to thee be glo - ry giv - en, Ho - ly, Ho - ly, Ho - ly Lord.



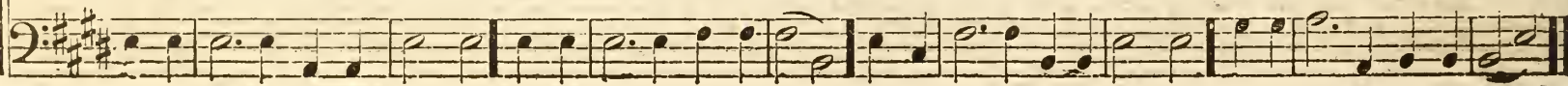
2. Ev - er thus in God's high prais-es, Brethren, let our tongues u - nite ; While our tho'ts his greatness rais- es, And our love his gifts ex - cite.



Heaven is still with an - thems ringing ; Earth takes up the angels' cry ; Ho - ly, ho - ly, ho - ly sing - ing, Lord of hosts, thou Lord most high.



With his ser - aph train be - fore him, With his ho - ly church be - low, Thus u - nite we to a - dore him, Bid we thus our an - them flow.





# LORD OF HEAVEN.

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*Ancientino.*

Arranged and adapted from  
BOSSÉ, by T. BISHOP.

While our hearts with

Lord of heav'n and earth and o - cean, Hear us from thy bright a - bode, While our hearts with

This system contains the first four staves of the musical score. The top staff is a soprano line in 3/4 time, followed by an alto line, a tenor line, and a bass line. The lyrics are written below the tenor and bass staves.

true de - vo - tion, Own their great and gra - cious God.

true de - vo - tion, Own their great and gra - cious God.

This system contains the next four staves of the musical score, continuing the melody and accompaniment from the first system. The lyrics are repeated for the second and third parts of the system.

## Lord of Heaven. Continued.

Health and ev' - ry need - ful blessing, Are de - rived from thee a - lone, Comforts un - deserved pos - sess - ing,

Health and ev' - ry need - ful blessing, Are de - rived from thee a - lone, Comforts un - deserved pos - sess - ing,

This musical system consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one flat (B-flat). It contains the melody for the first part of the lyrics. The second staff is a piano line with a treble clef, containing a sustained chord. The third staff is a mezzo-soprano line with a treble clef, containing the melody for the second part of the lyrics. The bottom staff is a bass line with a bass clef, containing the bass for the second part of the lyrics.

Thanks we bring be - fore thy throne. Lord of heaven, earth and ocean, Hear us from thy bright a - bode,

Lord of heaven, earth and o - cean, *f*

Thanks we bring be - fore thy throne. Lord of heav'n and earth and o - - cean, Hear us from thy bright a - bode,

Lord of heaven, earth and o - cean,

This musical system consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one flat (B-flat). It contains the melody for the first part of the lyrics. The second staff is a piano line with a treble clef, containing a sustained chord. The third staff is a mezzo-soprano line with a treble clef, containing the melody for the second part of the lyrics. The bottom staff is a bass line with a bass clef, containing the bass for the second part of the lyrics. A dynamic marking 'f' (forte) is placed above the third staff.



The first system of the musical score consists of four staves. The top two staves (treble and alto clefs) are initially empty. The third staff (treble clef) begins with a forte *f* dynamic and contains a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The fourth staff (bass clef) provides a harmonic accompaniment with chords and moving lines. Above the third staff, the word *Soli.* is written. Below the third staff, the lyrics "King of glo - ry, reign for - ev - er, Thine an ev - er - last - ing" are printed.

The second system of the musical score also consists of four staves. The top staff (treble clef) begins with a forte *f* dynamic and contains a melodic line. The second staff (alto clef) is empty. The third staff (treble clef) contains a melodic line with the word *Solo.* written above it. The fourth staff (bass clef) provides a harmonic accompaniment. The lyrics "Nothing from thy love can sev-er Those whom thou dost make thine own." are printed below the third staff. The lyrics "throne. Nothing from thy love can sev-er Those whom thou dost make thine own." are printed below the fourth staff. The lyrics "King of glo - ry, reign for - ev - er, nought can" are printed below the third staff, and "throne. Nothing from thy love can sever Those whom thou dost make thine own. King of glo ry, reign for - ev er, From thy fa - vor nought can" are printed below the fourth staff.

First system of the musical score. It consists of four staves. The top staff is in alto clef (C4 on the third line) and the bottom staff is in bass clef. The middle two staves are in treble clef. The key signature has one flat (B-flat). The first staff contains the vocal melody with the lyrics: "Hap - py ob - jects, Hap - py ob - jects of thy grace, Destined to be - hold thy face." The second staff contains a piano accompaniment. The third staff contains a vocal melody with the lyrics: "sev - er Those whom thou dost make thine own, Hap - py ob - jects, Hap - py ob - jects of thy grace, Destined to be - hold thy face." The fourth staff contains a piano accompaniment. Above the third staff, the tempo markings "rall." and "a tempo." are written above the first and second measures respectively.

Hap - py ob - jects, Hap - py ob - jects of thy grace, Destined to be - hold thy face.

*rall.* *a tempo.*

sev - er Those whom thou dost make thine own, Hap - py ob - jects, Hap - py ob - jects of thy grace, Destined to be - hold thy face.

Second system of the musical score. It consists of four staves. The top staff is in alto clef (C4 on the third line) and the bottom staff is in bass clef. The middle two staves are in treble clef. The key signature has one flat (B-flat). The first staff contains the vocal melody with the lyrics: "Heav'nly blessings without number, Thou canst bring us,". The second staff contains a piano accompaniment. The third staff contains a vocal melody with the lyrics: "Heav'nly blessings without number, Thou can'st bring us, Heav'nly blessings without number, Thou can'st bring us from a". The fourth staff contains a piano accompaniment. Above the third staff, the tempo marking "Soli." is written above the first measure.

Heav'nly blessings without number, Thou canst bring us,

*Soli.*

Heav'nly blessings without number, Thou can'st bring us, Heav'nly blessings without number, Thou can'st bring us from a



Lord, we ask that heav'nly treasure, Wisdom, ho - li - ness and love.

SOLO.

bove, Lord, we ask that heav'nly treasure, Wisdom, ho - li - ness and love. Saviour, lead us to a - dore thee, to a -

*f* SOLO.

bove, Lord, we ask that heav'nly treasure, Wisdom, ho - li - ness and love. Saviour, lead us to a - dore thee, Saviour, lead us to a -

Detailed description: This system contains four staves of music. The first staff is in bass clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature change to one sharp (F-sharp). The lyrics 'Lord, we ask that heav'nly treasure, Wisdom, ho - li - ness and love.' are written below the first two staves. The third staff has the word 'SOLO.' above it. The fourth staff has the lyrics 'bove, Lord, we ask that heav'nly treasure, Wisdom, ho - li - ness and love. Saviour, lead us to a - dore thee, to a -' below it. The fifth staff has a forte 'f' dynamic marking and the word 'SOLO.' above it. The sixth staff has the lyrics 'bove, Lord, we ask that heav'nly treasure, Wisdom, ho - li - ness and love. Saviour, lead us to a - dore thee, Saviour, lead us to a -' below it.

Then with angels, Then with an - gel hosts before thee, May we wor - ship, love and

*rall.* *a tempo.*

dore thee, While thou dost pro - long our days. Then with an - gels, Then with au - gel hosts before thee, May we wor - ship, love and

*rall.*

Detailed description: This system contains four staves of music. The first staff is in bass clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature change to one sharp (F-sharp). The lyrics 'Then with angels, Then with an - gel hosts before thee, May we wor - ship, love and' are written below the first two staves. The third staff has the tempo markings '*rall.*' and '*a tempo.*' above it. The fourth staff has the lyrics 'dore thee, While thou dost pro - long our days. Then with an - gels, Then with au - gel hosts before thee, May we wor - ship, love and' below it. The fifth staff has the tempo marking '*rall.*' below it.

## Lord of Heaven. Concluded.

praise. A - - - men, A - - - men, A - men, A - men, A - men.

praise. A - - - men, A - - - men, A - men, A - men, A - men.

## GLORY BE TO GOD ON HIGH.

L. O. EMERSON.

*Allegro moderato.*

Glo - ry be to God on high, Glo - ry, glo - ry, glo - ry to God, Glo - ry to God, Glo - ry be to God on high,

Glo - ry be to God on high, Glo - ry, glo - ry, glo - ry to God, Glo - ry to God, Glo - ry be to God on high, And



and on earth peace, good will towards men, and on earth, peace, and on earth peace, good will towards men. We

and on earth peace, good will towards men. We praise

on earth peace, and on earth peace, good will towards men, and on earth peace, and on earth peace, good will towards men. We

We praise

*cres.* *f*

praise thee, we bless thee, we wor - ship thee, we glo - ri - fy thee; We give thanks to thee for thy great glo - ry.

thee, we bless thee, we wor - ship thee, we glo - ri - fy thee; We give thanks to thee for thy great glo - ry.

praise thee, we bless thee, we wor - ship thee, we glo - ri - fy thee; We give thanks to thee for thy great glo - ry.

thee, We bless thee,

## Glory be to God on High. Continued.

*a little slower.*

O Lord God, heav'n - ly King, God the Fa - - ther Al - - - migh - ty, Lord, the

O Lord God, heav'n - ly King, God the Fa - - ther Al - - - migh - ty, O Lord, the

*Inst.*

This musical system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line for the vocal parts. The middle staff is a single treble clef staff, also in two flats, containing a second vocal line. The bottom staff is a single bass clef staff, also in two flats, containing an instrumental accompaniment line. The tempo marking 'a little slower.' is written above the first staff. The lyrics are written below the vocal staves.

on - ly be - got - ten Son, Je - sus Christ, O Lord God, Lamb of God, Son of the Fa - - ther.

on - ly be - got - ten Son, Je - sus Christ, O Lord God, Lamb of God, Son of the Fa - - ther.

This musical system continues the piece with three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats and a common time signature. It contains a melodic line for the vocal parts. The middle staff is a single treble clef staff, also in two flats, containing a second vocal line. The bottom staff is a single bass clef staff, also in two flats, containing an instrumental accompaniment line. The lyrics are written below the vocal staves.



# Glory be to God on High. Continued.

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*Moderato.*

Have mer - cy up - on us,

Thou that tak - est a - way the sins of the world, Have mer - cy up - on us, Thou that tak - est a - way the sins of the

*p* SOLO. SOLO.

Have mer - cy up - on us,

This system contains the first four staves of music. The first staff is in 3/2 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The lyrics 'Have mer - cy up - on us,' are written below the first staff. The second staff continues the vocal line with the lyrics 'Thou that tak - est a - way the sins of the world, Have mer - cy up - on us, Thou that tak - est a - way the sins of the'. The third staff is marked 'SOLO.' and features a more complex piano accompaniment. The fourth staff continues the piano accompaniment with the lyrics 'Have mer - cy up - on us,'.

Have mer - cy up - on us, Re - ceive our prayer,

world, Have mer - cy up - on us, Thou that tak - est a - way the sins of the world, Re - ceive our prayer,

Have mer - cy up - on us, Re - ceive our prayer,

*rit. e dim.*

This system contains the next four staves of music. The first staff continues the vocal line with the lyrics 'Have mer - cy up - on us, Re - ceive our prayer,'. The second staff continues the vocal line with the lyrics 'world, Have mer - cy up - on us, Thou that tak - est a - way the sins of the world, Re - ceive our prayer,'. The third staff continues the piano accompaniment with the lyrics 'Have mer - cy up - on us, Re - ceive our prayer,'. The fourth staff continues the piano accompaniment. The system concludes with the instruction 'rit. e dim.' (ritardando e diminuendo).

## Glory be to God on High. Continued.

*Allegro moderato.**f**cres.**ff*

Thou that sit - test at the right hand of God the Fa - ther, have mer - cy, have mer - cy up - on us.

Thou that sit - test at the right hand of God the Fa - ther, have mer - cy, have mer - cy up - on us.

Thou that sit - test at the right hand of God the Fa - ther, have mer - cy, have mer - cy up - on us.

The musical score for the first system is written for four staves. The top staff is in 12/8 time and contains the vocal melody. The second and third staves are alto and tenor parts, respectively. The bottom staff is the bass line. The lyrics are printed below each staff. The tempo is marked 'Allegro moderato.' and the dynamics are 'f', 'cres.', and 'ff'.

*Allegro.*

For.... thou on - ly art ho - ly, Thou on - ly art the Lord, Thou on - ly, O Christ, with the

For.... thou on - ly art ho - ly, Thou on - ly art the Lord, Thou on - ly, O Christ, with the

For.... thou on - ly art ho - ly, Thou on - ly art the Lord, Thon on - ly, O Christ, with the

The musical score for the second system is written for four staves. The top staff is in 12/8 time and contains the vocal melody. The second and third staves are alto and tenor parts, respectively. The bottom staff is the bass line. The lyrics are printed below each staff. The tempo is marked 'Allegro.'.



*f* *cres.*

Ho - ly Ghost, art most high, art most high in the glo - ry, The glo - ry of God, the Fa - ther, A - men.

Ho - ly Ghost, art most high, art most high in the glo - ry, The glo - ry of God, the Fa - ther, A - men,

This musical system consists of four staves. The top staff is in alto clef (C4 on the third line) with a key signature of one flat (Bb) and a common time signature (C). It begins with a forte (f) dynamic and a crescendo (cres.) marking. The lyrics 'Ho - ly Ghost, art most high, art most high in the glo - ry, The glo - ry of God, the Fa - ther, A - men.' are written below the staff. The second staff is in soprano clef (C4 on the first line). The third staff is in soprano clef (C4 on the first line). The bottom staff is in bass clef (C2 on the fourth line). The lyrics 'Ho - ly Ghost, art most high, art most high in the glo - ry, The glo - ry of God, the Fa - ther, A - men,' are written below the staff.

A - men, A - men, A - men, A - men, A - men, A - men, A - men.

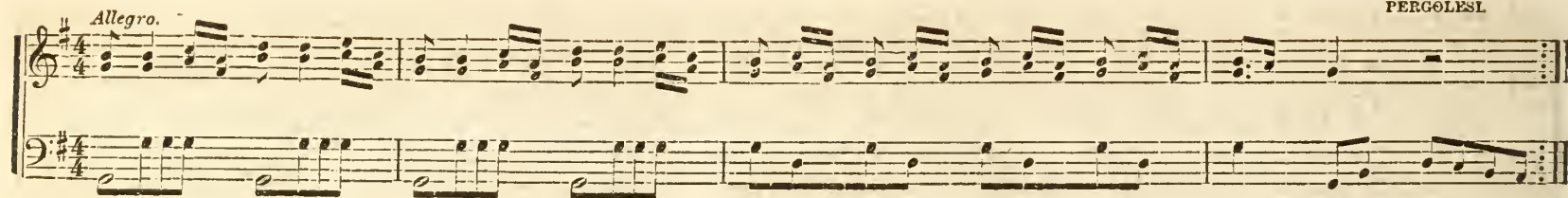
A - men, A - men. A - men, A - men, A - men, A - men, A - men.

This musical system consists of four staves. The top staff is in alto clef (C4 on the third line) with a key signature of one flat (Bb) and a common time signature (C). The lyrics 'A - men, A - men, A - men, A - men, A - men, A - men, A - men.' are written below the staff. The second staff is in soprano clef (C4 on the first line). The third staff is in soprano clef (C4 on the first line). The bottom staff is in bass clef (C2 on the fourth line). The lyrics 'A - men, A - men. A - men, A - men, A - men, A - men, A - men.' are written below the staff.

## GLORY BE TO GOD IN THE HIGHEST.

PERGOLESI

*Allegro.*



*Tutti. f*

Glo . . . . .

*Solo.*

Glo . . . . . ry to God in the high . . . . . est, Glo . . . . .

*Solo.*

Glo . . . . . ry to God in the high . . . . . est, Glo . . . . .

*Tutti. f*

Glo - ry to God.....

*Allegro. SOLI.*

*f Tutti.*





ry to God in the high - est, Glo - ry be to God in the high - est, Glo - - - ry to

ry to God in the high - est, Glo - ry be to God in the high - est, Glo - - - ry to

..... Glo - ry be to God in the high - est, Glo - - -

God in the high - est, Glo - ry be to God in the high - est, Solo.

God in the high - est, Glo - ry be to God in the high - est, Solo

- - - - - ry be to God in the high - est, SOLI.

Tutti.

First system of the musical score. It features a Soprano line, an Alto line, and a Bass line. The Soprano line begins with a rest, followed by the lyrics "Glo - ry in the high - est, SOLO." The Alto line has a melodic line with lyrics "ry, SOLO." and "ry, Glo - - - ry,". The Bass line has a melodic line with lyrics "Glo - ry in the high - est,". The system concludes with a piano (f) marking and a Solo. marking.

Tutti.

Second system of the musical score. It continues the Soprano, Alto, and Bass lines. The Soprano line has lyrics "Glo - ry be to God in the high - - - est, Glo - - - ry be to". The Alto line has lyrics "Glo - ry, Glo - ry be to God, Glo - - - ry to God in the high - est, Glo - ry be to". The Bass line has lyrics "Glo - ry be to God, Glo - - - ry to God in the high - est, Glo - ry be to". The system concludes with a piano (f) marking.



# Glory be to God in the Highest. Continued.

365

*SOLO.*

*Tutti.*

God in the high - est, in the high - - est, Glo - - - ry to God in the high - est, Glo - ry be to God in the

*SOLO.*

*Tutti.*

God in the high - est, in the high - - est, Glo - ry be to God in the

*SOLO.*

*Tutti. f*

high - est, *Fine.*

high - est *Fine.*

*Fine*

The musical score is written for a choir and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are arranged in staves. The lyrics are: "God in the high - est, in the high - - est, Glo - - - ry to God in the high - est, Glo - ry be to God in the". The score includes performance markings such as *SOLO.*, *Tutti.*, *f*, and *Fine.*. The piano part features a prominent arpeggiated figure in the right hand.

## Glory be to God in the Highest. Continued.

*Tutti. p*

peace, . . . . . good will to

*Tutti. p* peace, . . . . . good will to

*Solo.* *Tutti.* peace, . . . . . good will to

on earth, on earth . . . . . be peace, . . . . . good will to

*Solo. p*

men, good . . . . . will, good . . . . . will, good will, good will to

men, good . . . . . will, good . . . . . will, good will, good will to

The musical score is written for a choir and piano. It consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system also has four staves: two vocal staves (Tenor and Bass) and two piano staves. The key signature is one sharp (F#), and the time signature is 12/8. The lyrics are: 'peace, . . . . . good will to', 'on earth, on earth . . . . . be peace, . . . . . good will to', 'men, good . . . . . will, good . . . . . will, good will, good will to'. The score includes dynamic markings: *Tutti. p* and *Solo. p*. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.



# Glory be to God in the Highest. Conciuded.

367

men, Glo - ry to God in the high - est, Glo - ry, peace, ..... good

men, Glo - ry, Glo - ry, peace, ..... good

men, Glo - ry to God in the high - est, Glo - ry, peace, ..... good

men, Glo - ry, Glory be to God in the high - est, and on earth peace, ..... good

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 12/8. The music features a mix of whole, half, and quarter notes, with some rests. The lyrics are: "men, Glo - ry to God in the high - est, Glo - ry, peace, ..... good".

will, Glo - ry, Glo - ry to God in the

will to men, Glo - ry, Glo - ry, Glo - ry to God in the

will to men, Glo

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 12/8. The music features a mix of whole, half, and quarter notes, with some rests. The lyrics are: "will, Glo - ry, Glo - ry to God in the", "will to men, Glo - ry, Glo - ry, Glo - ry to God in the", and "will to men, Glo".

# Glory be to God in the Highest. Concluded.

high - est, Glo - ry be to God in the highest, in the high - est, *p* peace .... on earth, peace .... on earth,

high - est, Glo - ry be to God in the highest, in the high - est, *p* peace .... on earth, peace .... on earth,

- - ry be to God in the highest, in the high - est, *p* peace .... on earth, peace .... on earth,

*p*

Good will to men, Good will to men, Good will ..... to men, *p* *pp* D.C. peace, peace.

Good will to men, Good will to men, Good will ..... to men, *p* *pp* D.C. peace, peace.

*p* *pp* D.C.



*Unison.*

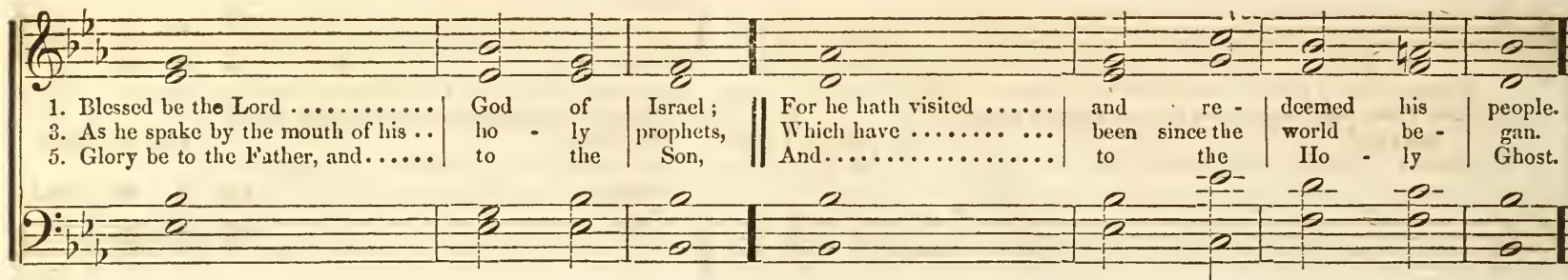
1. O be joyful in the Lord, ..... all ye lands; Serve the Lord with gladness, And come before his presence with a song.  
 3. O go your way into his gates with thanksgiving, and into his courts with praise; Be thankful unto him, and ..... speak good of his name.  
 5. Glory be to the Father, and ..... to the Son, And ..... to the Ho - ly Ghost.

2. Be ye sure that the Lord ..... he is God; It is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.  
 4. For the Lord is gracious, his mercy is ..... ev - er - lasting; And his truth endureth from gene - ra - tion to gen - e - ration.  
 6. As it was in the beginning, is now, and ..... ev - er shall be, World ..... with - out end, A - men.


## GLORIA PATRI. No. 1.

Glo-ry be to the Father, and to the Son, And to the Ho-ly Ghost, As it was in the beginning, is now, and ever shall be, World without end, A - men.

## BENEDICTUS.

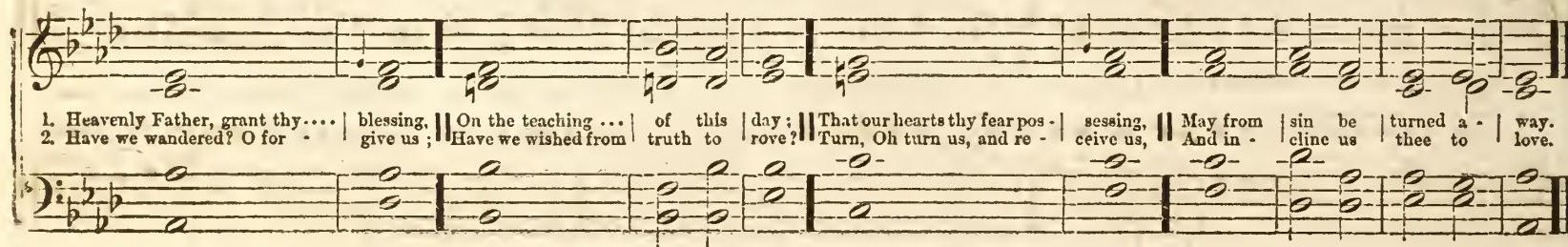


1. Blessed be the Lord ..... God of Israel ; For he hath visited ..... and re - deemed his people.  
 3. As he spake by the mouth of his .. ho - ly prophets, Which have ..... been since the world be - gan.  
 5. Glory be to the Father, and ..... to the Son, And ..... to the Ho - ly Ghost.



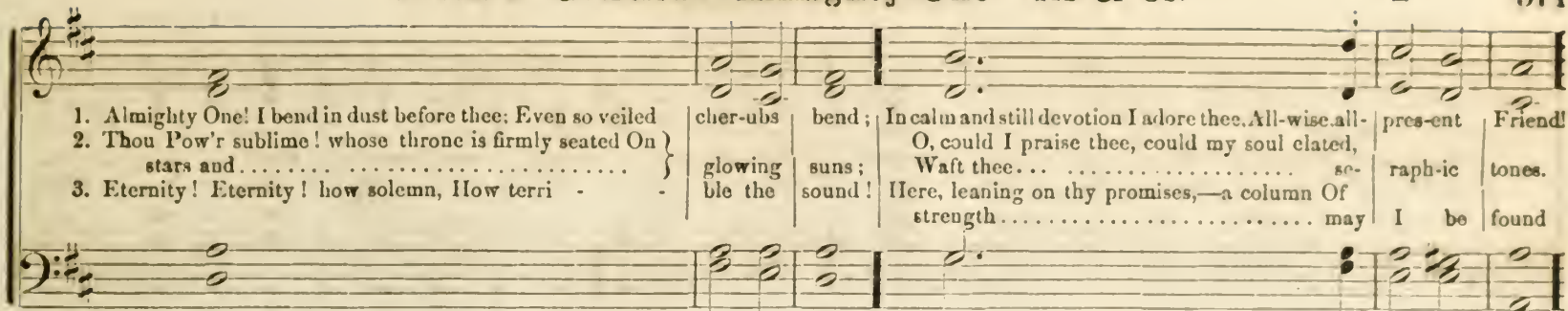
2. And hath raised up a mighty sal - vation for us, In the ..... house of his ser - vant David.  
 4. That we should be saved ..... from our enemies, And from the .... hand of .... all that hate us.  
 6. As it was in the beginning, is now, and ev - er shall be, World ..... with - out ... end, A - men.

## HYMN CHANT. Heavenly Father, grant thy Blessing. 8s &amp; 7s.



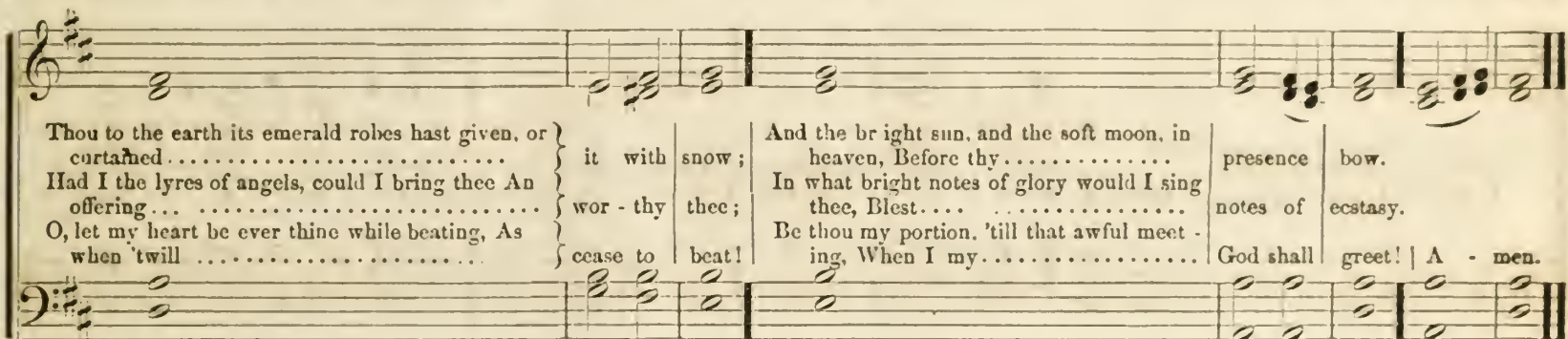
1. Heavenly Father, grant thy .... blessing, || On the teaching ... of this day ; || That our hearts thy fear pos - sessing, || May from sin be turned a - way.  
 2. Have we wandered? O for - give us ; || Have we wished from truth to rove? Turn, Oh turn us, and re - ceive us, And in - cline us thee to love.





1. Almighty One! I bend in dust before thee; Even so veiled  
 2. Thou Pow'r sublime! whose throne is firmly seated On  
 stars and.....  
 3. Eternity! Eternity! how solemn, how terri -

cher-ubs bend; In calm and still devotion I adore thee. All-wise. all- pres-ent Friend!  
 O, could I praise thee, could my soul elated,  
 Waft thee... .. se- raph-ic tones.  
 ble the sound! Here, leaning on thy promises,—a column Of strength..... may I be found



Thou to the earth its emerald robes hast given, or  
 curtailed.....  
 Had I the lyres of angels, could I bring thee An  
 offering... ..  
 O, let my heart be ever thine while beating, As  
 when 'twill .....

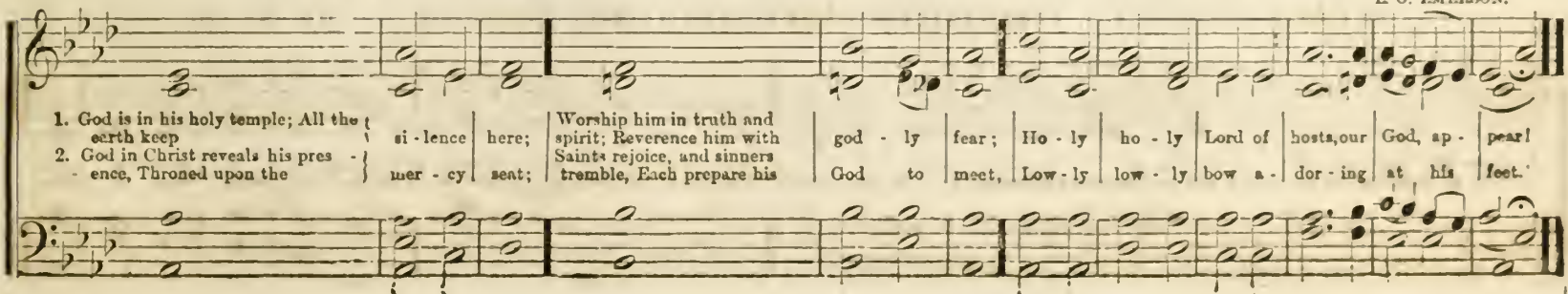
it with snow;  
 wor - thy thee;  
 cease to beat!

And the bright sun, and the soft moon, in  
 heaven, Before thy.....  
 In what bright notes of glory would I sing  
 thee, Blest....  
 Be thou my portion, 'till that awful meet -  
 ing, When I my.....

presence bow.  
 notes of ecstasy.  
 God shall greet! | A - men.

## HYMN CHANT. God is in his holy Temple. 8s, 7s &amp; 4s.

L. O. EMERSON.



1. God is in his holy temple; All the  
 earth keep  
 2. God in Christ reveals his pres -  
 - ence, Throned upon the

si - lence here;  
 mer - cy sent;

Worship him in truth and  
 spirit; Reverence him with  
 Saints rejoice, and sinners  
 tremble, Each prepare his

god - ly fear; Ho - ly ho - ly Lord of hosts, our God, ap - pear!  
 God to meet, Low - ly low - ly bow a - dor - ing at his feet.

## THE UNDISCOVERED COUNTRY.

H. R. PALMER.

Words from the "Round Table."

1. Could we but know The land that ends our . . . dark, un - cer - tain trav - el, Where lie those hap - pier hills and meadows low ;  
 2. Might we but hear The hov'ring angels' . . . high im - ag - ined cho - rus, Or catch, be - times, with wake - ful eyes and clear,  
 3. Were we quite sure To find the peerless . . . friend who left us lone - ly, Or then by some ce - les - tial strain as pure,

Ah! if beyond the spirit's . . . in - most cav - il, Aught of that country could we sure - ly know, Who would not go ? Who would not go ?  
 One radiant vista of the . . . realm before us, With one rapt moment given to see and hear, Ah ! who would fear ? Ah ! who would fear ?  
 To gaze in eyes that here were love - lit on - ly, — This weary mortal coil, were . . . we quite sure, Who would en - dure ? Who would en - dure ?

## GLORIA PATRI. No. 2.

Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ning, is now, and ev - er shall be, World without end. A - men.  
 TENOR.



1. Pass - ing a - way! 'Tis told by the dewdrops that sparkle at morn, And when the noon cometh, are gone, ev - er gone.  
 2. Pass - ing a - way! 'Tis written on flowers that... bloom at our side, Then wither away in their... glo - ry and pride.  
 3. Pass - ing a - way! 'Tis sighed by the leaves when the chill autumn breeze, Tears rudely their hold from the wind - shaken trees.  
 4. Pass - ing a - way! The dear ones we loved in our youth's happy morn, Now gone to that bourne whence none may re - turn.

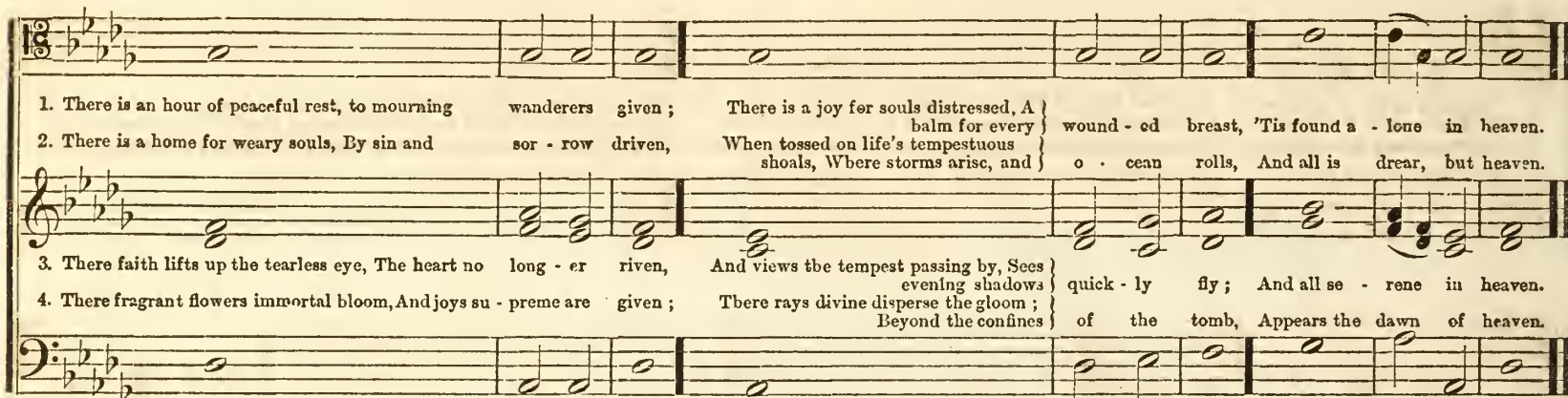
*Rall e dim.*

They all in their diamond-like glit - tering say, Man's life like our radiance is passing a - way, A - way, a - way, passing a - way.  
 Though speechless, they warn us each hour of the day, Man's life like our bloom is fast passing a - way, A - way, a - way, passing a - way.  
 They whisper like to the youthful and gay, Man's life like the autumn leaf passeth a - way, A - way, a - way, passing a - way.  
 Speak gently unto us, O! list while ye may, Man's short life is passing, is passing a - way, A - way, a - way, passing a - way.

## CHANT. "Go to thy rest." FOR FUNERAL OCCASIONS.

1. Go to thy rest in peace, And sweet be thy re - pose; Thy toils are o'er, thy troubles cease, From earthly cares in sweet re - lease, Thine eyelids gen - tly close.  
 2. Go to thy peaceful rest; For thee we need not weep; Since thou art now among the blest, No more by sin and sorrow pressed, But hushed in quiet sleep.  
 3. Go to thy rest, and while Thy absence we de - plore, One tho't our sorrow shall beguile, For soon with a ce - les - tial smile, We meet to part no more.

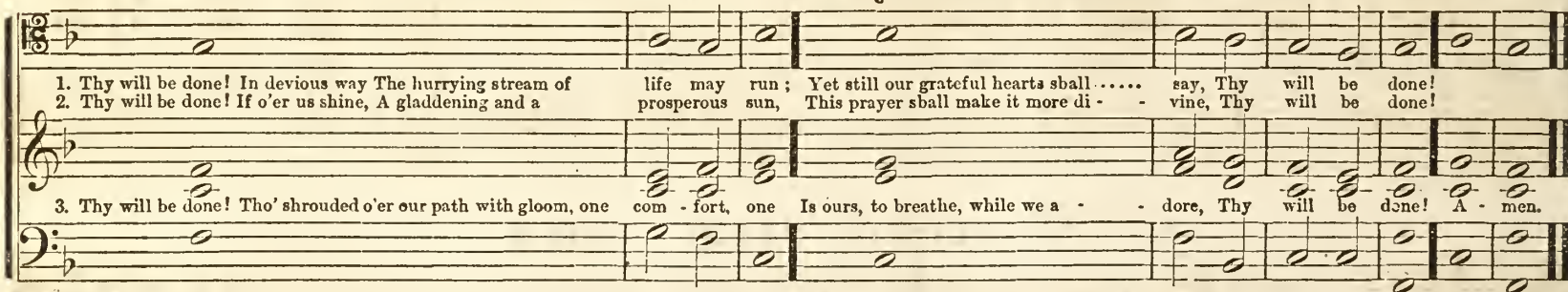
## HYMN CHANT. "There is an hour of peaceful rest."



1. There is an hour of peaceful rest, to mourning wanderers given ; There is a joy for souls distressed, A  
2. There is a home for weary souls, By sin and sor - row driven, When tossed on life's tempestuous balm for every  
shoals, Where storms arise, and } o - cean rolls, And all is drear, but heaven.

3. There faith lifts up the tearless eye, The heart no long - er riven, And views the tempest passing by, Sees }  
4. There fragrant flowers immortal bloom, And joys su - preme are given ; There rays divine disperse the gloom ; quick - ly fly ; And all se - rene in heaven.  
Beyond the confines } of the tomb, Appears the dawn of heaven.

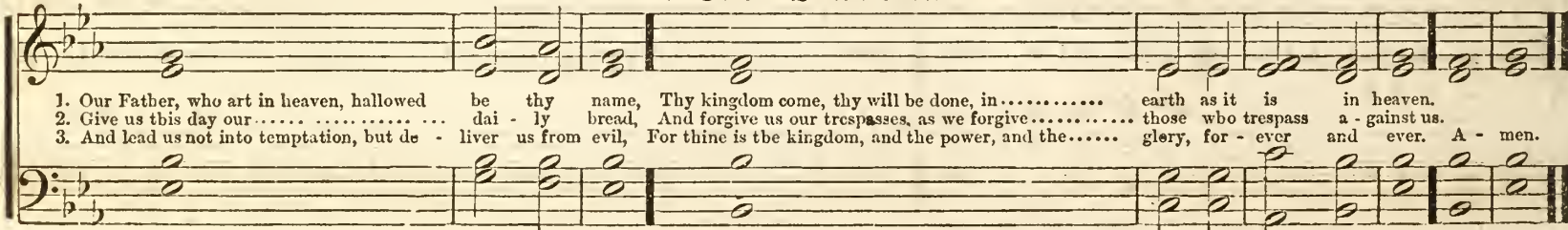
## HYMN CHANT. "Thy will be done."



1. Thy will be done! In devious way The hurrying stream of life may run ; Yet still our grateful hearts shall ..... say, Thy will be done!  
2. Thy will be done! If o'er us shine, A gladdening and a prosperous sun, This prayer shall make it more di - vine, Thy will be done!

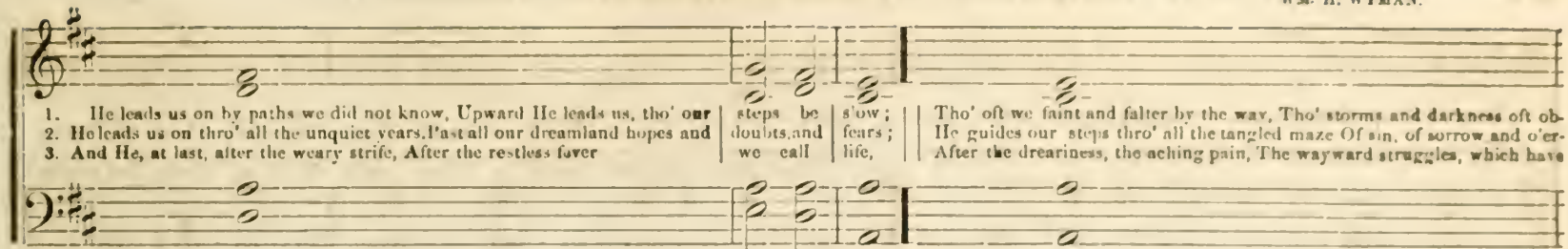
3. Thy will be done! Tho' shrouded o'er our path with gloom, one com - fort, one Is ours, to breathe, while we a - dore, Thy will be done! A - men.

## THE LORD'S PRAYER.

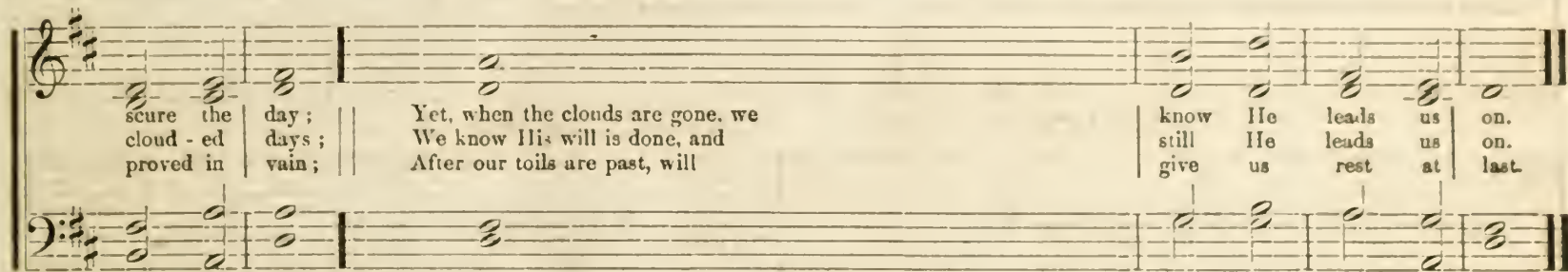


1. Our Father, who art in heaven, hallowed be thy name, Thy kingdom come, thy will be done, in ..... earth as it is in heaven.  
2. Give us this day our ..... dai - ly bread, And forgive us our trespasses, as we forgive ..... those who trespass a - gainst us.  
3. And lead us not into temptation, but de - liver us from evil, For thine is the kingdom, and the power, and the ..... glory, for - ever and ever. A - men.



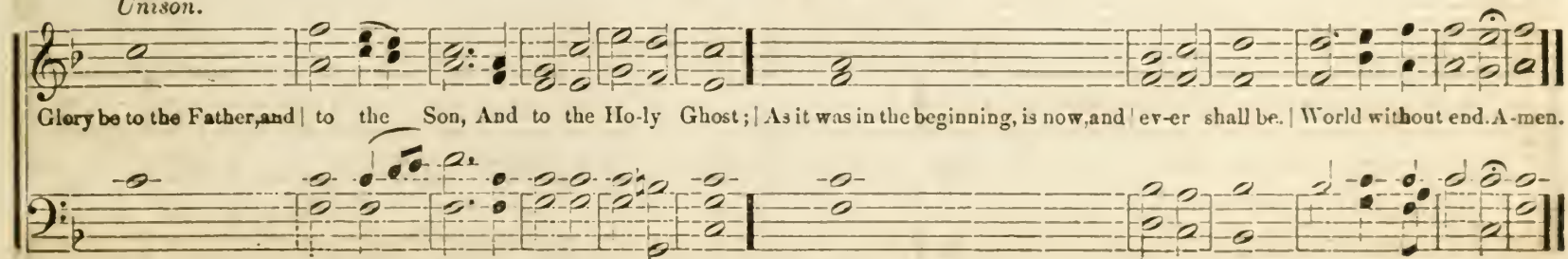


1. He leads us on by paths we did not know, Upward He leads us, tho' our steps be slow; Tho' oft we faint and falter by the way, Tho' storms and darkness oft ob-  
 2. He leads us on thro' all the unquiet years, Past all our dreamland hopes and doubts, and fears; He guides our steps thro' all the tangled maze Of sin, of sorrow and o'er-  
 3. And He, at last, after the weary strife, After the restless fever we call life, After the dreariness, the aching pain, The wayward struggles, which have

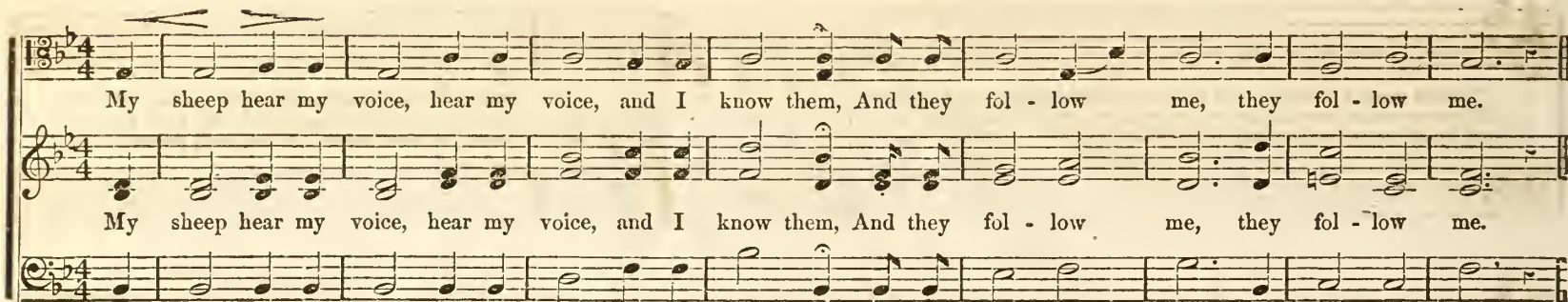


scure the day; Yet, when the clouds are gone, we know He leads us on.  
 cloud - ed days; We know His will is done, and still He leads us on.  
 proved in vain; After our toils are past, will give us rest at last.

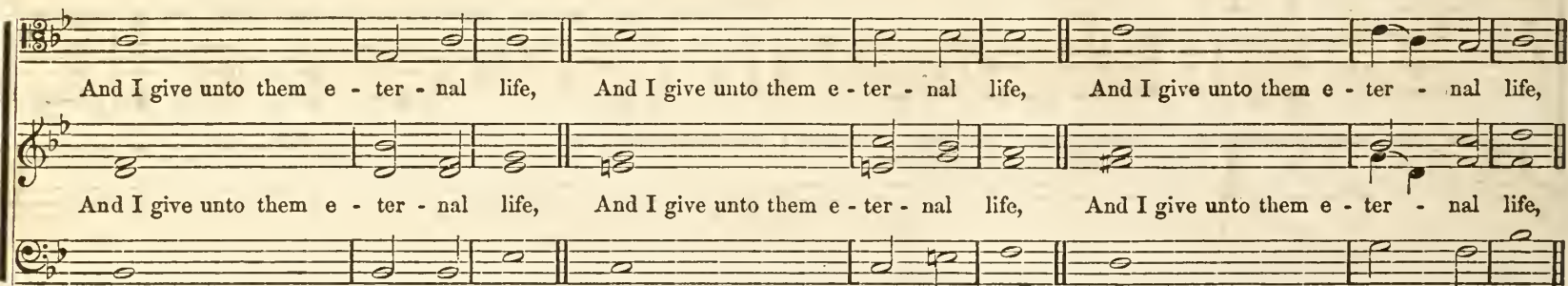
## GLORIA PATRI. No. 3.

*Unison.*


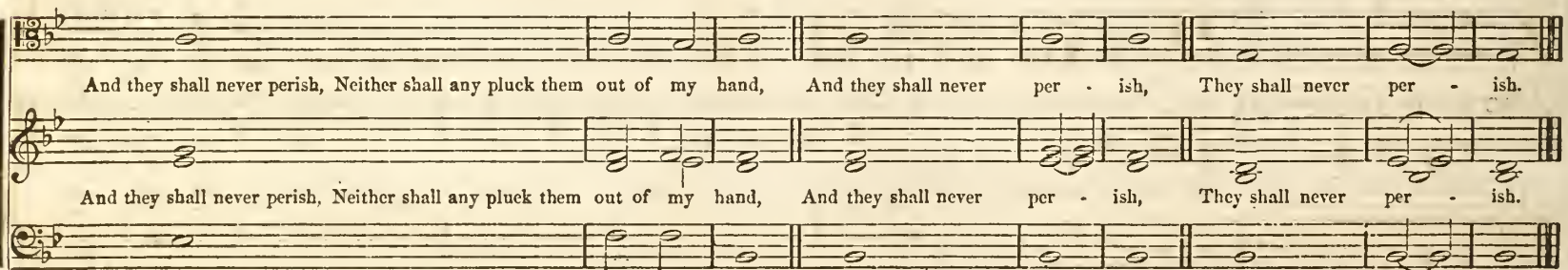
Glory be to the Father, and to the Son, And to the Ho-ly Ghost; As it was in the beginning, is now, and ev-er shall be. World without end. A-men.



My sheep hear my voice, hear my voice, and I know them, And they fol - low me, they fol - low me.

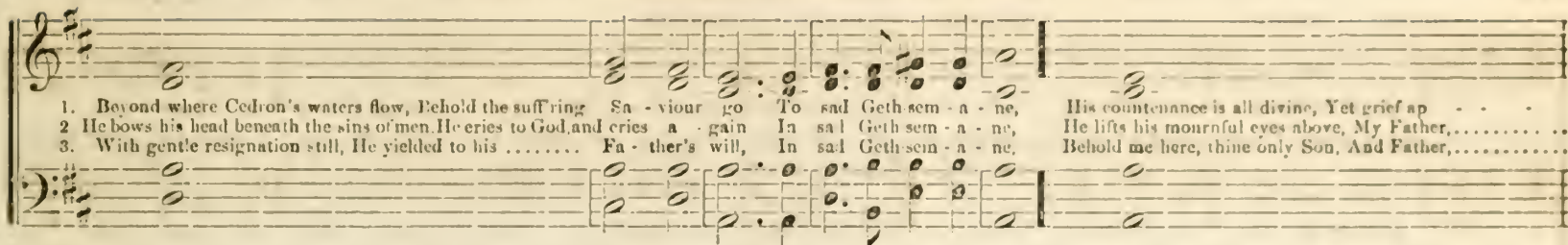


And I give unto them e - ter - nal life, And I give unto them e - ter - nal life, And I give unto them e - ter - nal life,

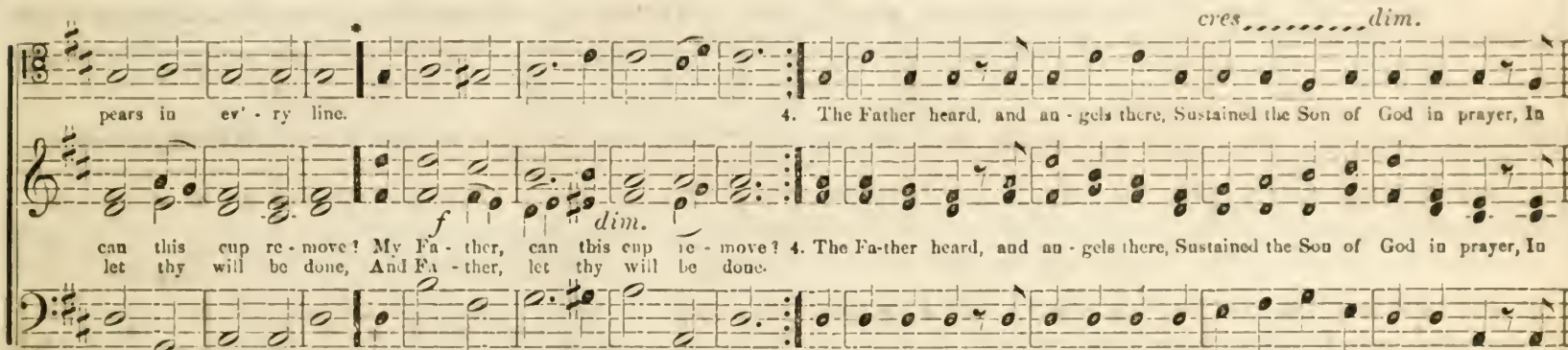


And they shall never perish, Neither shall any pluck them out of my hand, And they shall never per - ish, They shall never per - ish.



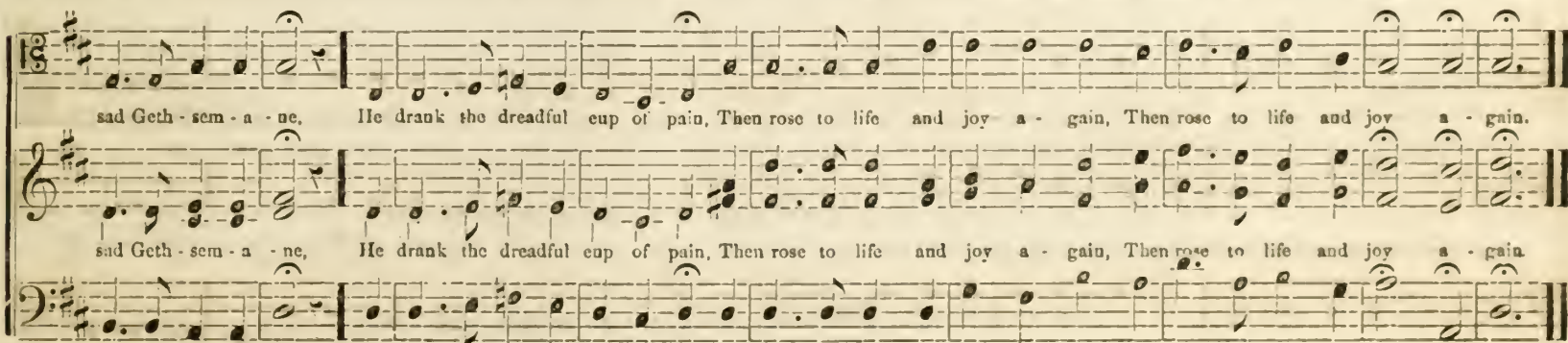


1. Beyond where Cedron's waters flow, Behold the suffering Sa - viour go To sad Geth-sem - a - ne, His countenance is all divine, Yet grief ap -  
 2. He bows his head beneath the sins of men. He cries to God, and cries a - gain In sad Geth-sem - a - ne, He lifts his mournful eyes above, My Father,.....  
 3. With gentle resignation still, He yielded to his ..... Fa - ther's will, In sad Geth-sem - a - ne, Behold me here, thine only Son, And Father,.....



pears in ev' - ry line. 4. The Father heard, and an - gels there, Sustained the Son of God in prayer, In  
 can this cup re - move? My Fa - ther, can this cup re - move? 4. The Fa - ther heard, and an - gels there, Sustained the Son of God in prayer, In  
 let thy will be done, And Fa - ther, let thy will be done.

\* The first verse ends here.

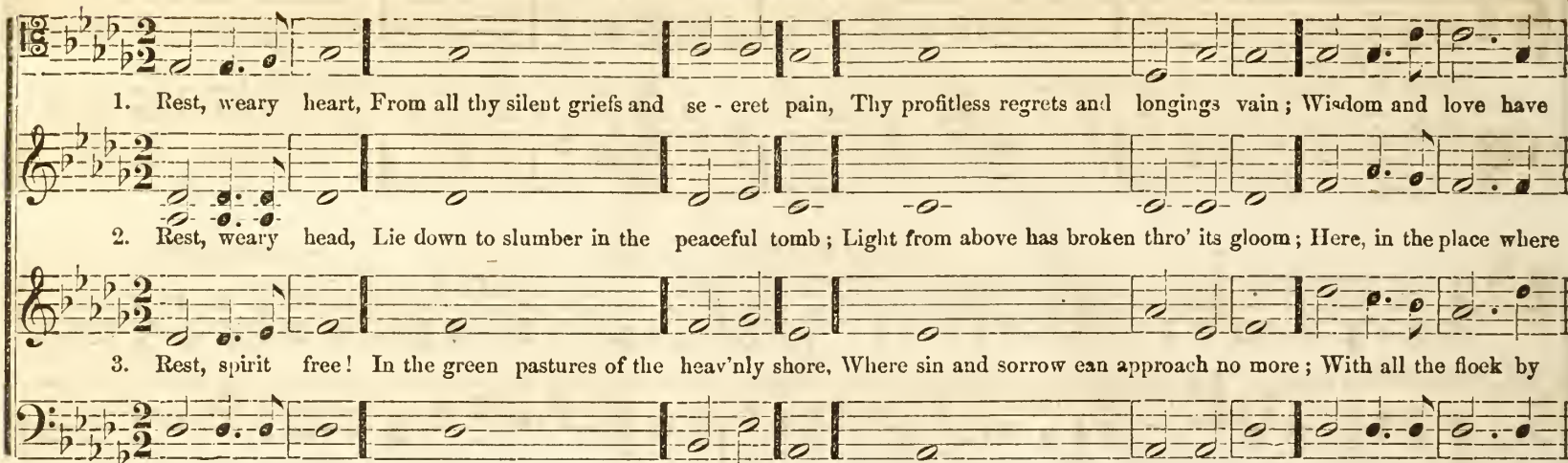


sad Geth - sem - a - ne, He drank the dreadful cup of pain, Then rose to life and joy a - gain, Then rose to life and joy a - gain.  
 sad Geth - sem - a - ne, He drank the dreadful cup of pain, Then rose to life and joy a - gain, Then rose to life and joy a - gain.

## REST, WEARY HEART.

L. O. EMERSON.

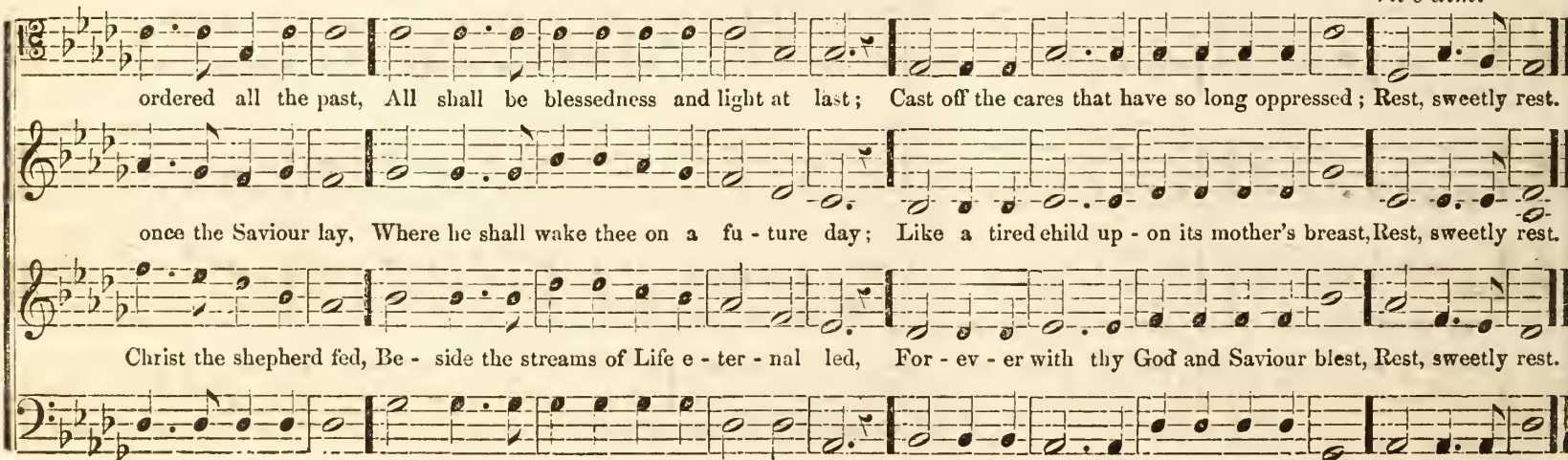
SUITABLE FOR FUNERAL OCCASIONS.



1. Rest, weary heart, From all thy silent griefs and se-cret pain, Thy profitless regrets and longings vain; Wisdom and love have

2. Rest, weary head, Lie down to slumber in the peaceful tomb; Light from above has broken thro' its gloom; Here, in the place where

3. Rest, spirit free! In the green pastures of the heav'nly shore, Where sin and sorrow can approach no more; With all the flock by

*rit e dim.*


ordered all the past, All shall be blessedness and light at last; Cast off the cares that have so long oppressed; Rest, sweetly rest.

once the Saviour lay, Where he shall wake thee on a fu-ture day; Like a tired child up-on its mother's breast, Rest, sweetly rest.

Christ the shepherd fed, Be-side the streams of Life e-ter-nal led, For-ev-er with thy God and Saviour blest, Rest, sweetly rest.



# OLD HUNDRED. L. M.

GERMAN CHORAL.

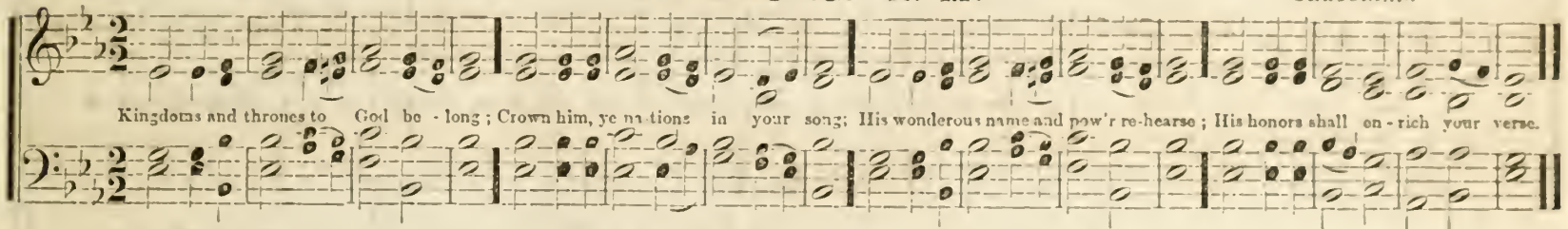
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Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as then o - beyed.

# HAMBURG. L. M.

GREGORIAN.



Kingdoms and thrones to God be - long; Crown him, ye na - tions in your song; His wonderful name and pow'r re - hearse; His honors shall on - rich your verse.

# DEVOTION. L. M.

D. REED.



Sweet is the day of sa - cred rest, No mortal cares shall seize my breast: O may my heart in tune be found, Like David's harp, Like David's harp of solemn sound,

O may my heart in tune be found, Like David's harp of solemn sound.

Sweet is the day of sa - cred rest, No mortal cares shall seize my breast: O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

O may my heart in tune be found, Like David's harp of sol - emn sound, Like David's harp of sol - emn sound.

## HEBRON. L. M.

DR. LOWELL MASON.

Thus far the Lord has led me on; Thus far his power prolongs my days; And ev-'ry evening shall make known, Some fresh me-mo-rial of his grace.

## SESSIONS. L. M.

L. O. EMERSON.

Come hither, all ye weary souls; Ye heavy la-den sinners come! I'll give you rest from all your toils, And raise you to my heavenly home.

## UXBRIDGE. L. M.

DR. L. MASON.

The heavens declare thy glo-ry, Lord, In ev-'ry star thy wis-dom shines; But when our eyes be-hold thy word, We read thy name in fair-er lines.

## DUKE STREET. L. M.

J. HATTON.

Lord, when thou did'st as-cend on high, Ten thousand an-gels filled the sky; Those heavenly guards a-round thee wait, Like chariots that attend thy state.



Ye Christian baralds! go, proclaim Sal - vation thro' Im - manuel's name; To distant climes the tidings bear, And plant the rose of Shar - on there.

## WARD. L. M.

ARR. BY DR. L. MASON.

There is a stream whose gentle flow Sup - plies the ci - ty of our God; Life, love, and joy, still glid - ing through, And watering our divine abode.

## FEDERAL STREET. L. M.

H. K. OLIVER.

See gentle pa - tience smile on pain; See dying hope re - vive a - gain; Hope wipes the tear from sor - row's eye, While faith points upward to the sky.

## GRINNELL. L. M.

I love the Lord, who died for me; I love his grace di - vine and free; I love his word, for there I read That he loved me, and for me bled.

## BALERMA. C. M.

SCOTCH.

O hap - py is the man who hears In - struction's warn - ing voice; And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.

## DEDHAM. C. M.

GARDINER.

Sweet was the time, when first I felt The Sa - viour's pard'ning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.

## MARLOW. C. M.

GREGORIAN.

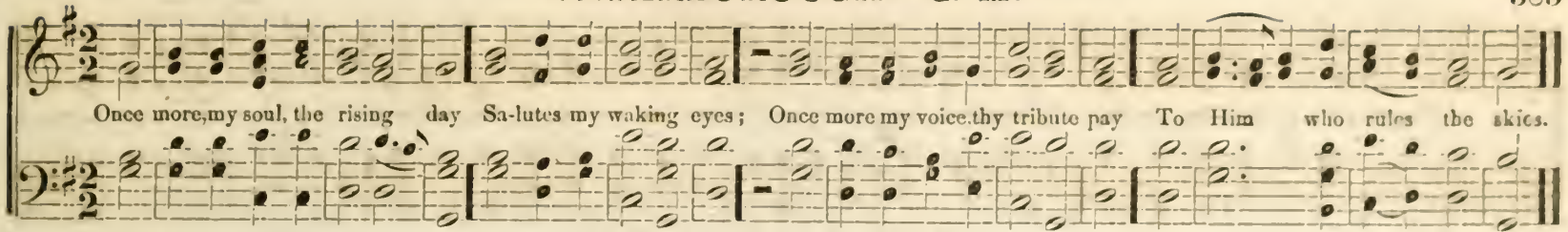
Let all the lands, with shouts of joy, To God their voi - ces raise, Sing psalms in hon - or of his name, And spread his glo - rious praise.

## WOODSIDE. C. M.

L. O. EMERSON.

O for a heart to praise my God, A heart from sin set free; A heart that al - ways feels thy blood, So free - ly spilt for me.

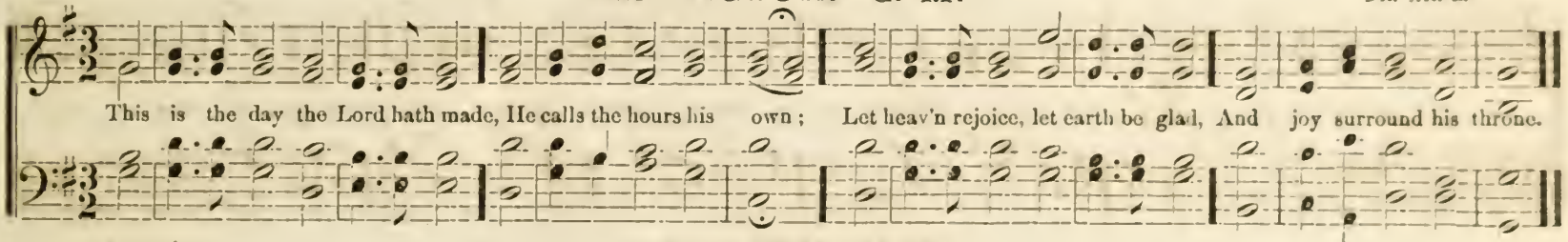




Once more, my soul, the rising day Sa-lutes my waking eyes; Once more my voice thy tribute pay To Him who rules the skies.

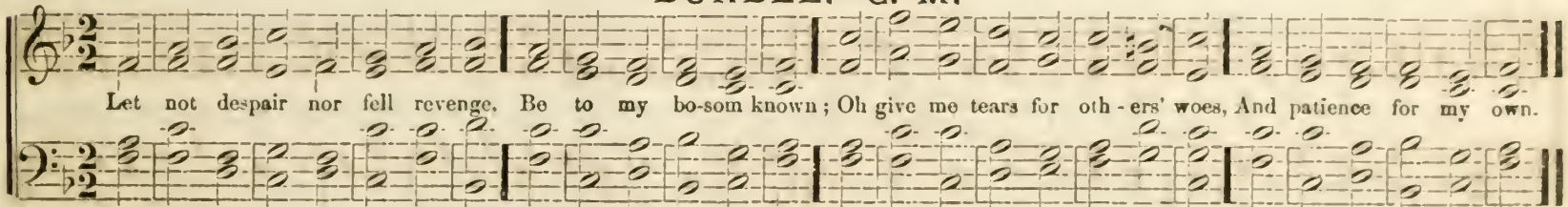
## ARLINGTON. C. M.

DR. ARNE.



This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And joy surround his throne.

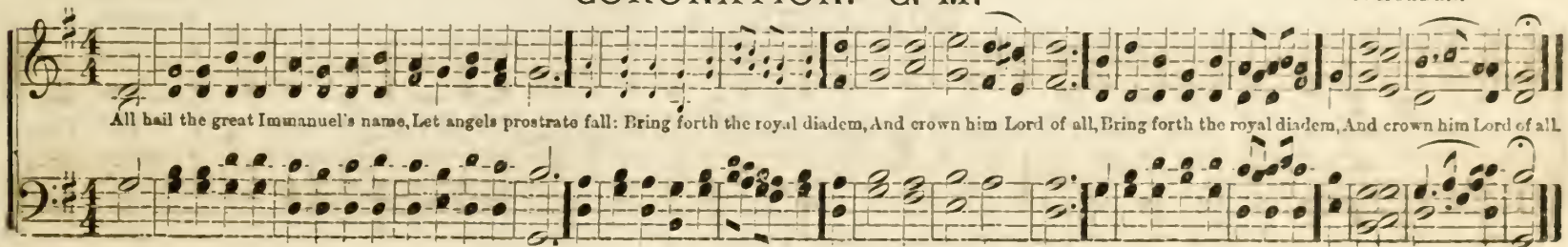
## DUNDEE. C. M.



Let not despair nor fell revenge, Be to my bo-som known; Oh give me tears for oth-ers' woes, And patience for my own.

## CORONATION. C. M.

O. HOLDEN.



All hail the great Immanuel's name, Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal diadem, And crown him Lord of all.

*Andantino.*

1. While thee I seek, pro- tect-ing Pow'r! Be my vain wish-es still'd; And may this con-se - cra - ted hour With bet - ter hopes be filled.

2. Thy love the pow'r of tho't bestowed; To thee my tho'ts would soar; Thy mercy o'er my life has flow'd, That mer - cy I a - dore.

DENNIS. S. M.

How gen-tle God's commands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

BOYLSTON. S. M.

L. MASON.

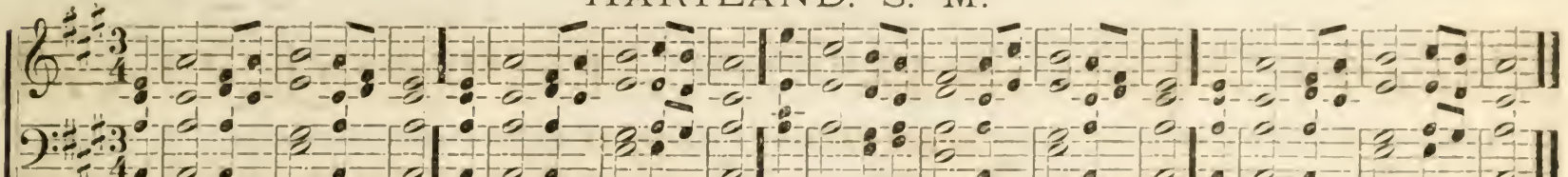
Our days are as the grass, Or like the morn-ing flow'r! When blasting winds sweep o'er the field, It with-ers in an hour.





Your harps, ye tremb - ling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid ev' - ry string a - wake.

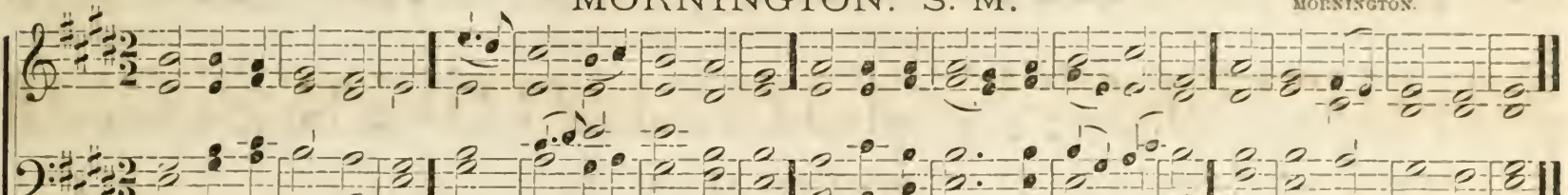
HARTLAND. S. M.



Did Christ o'er sinners weep, And shall our cheeks be dry? Let floods of pen - i - tential grief Lurst forth from ev' - ry eye.

MORNINGTON. S. M.

MORNINGTON.



My gracious God, how plain Are thy di - rec - tions giv'n! O, may I nev - er read in vain, But find the path to heav'n.

GOLDENHILL. C. M.



To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes re - joice

I love the volume of thy word: What light and joy those leaves afford To souls benighted and distressed: {Thy precepts guide my doubtful way.} Thy promise leads my heart to rest. {Thy fear for-bids my feet to stray.}

## MERIBAH. C. P. M.

When thou, my righteous Judge, shalt come To take thy ransomed people home, Shall I among them stand? {Shall such a worthless worm as I,} Be found at thy right hand. {Who sometimes am a-fraid to die,}

## REED. H. M.

O thou that hearest prayer! Attend our humble cry: And let thy servants share Thy blessings from on high; We plead the promise of thy word, Grant us thy Ho-ly Spir-it, Lord.



*Rather slow and in exact time.*

*cres.*

*f*

1. Oh could I speak the match-less worth, Oh, could I sound the glo-ries forth, Which in my Sa-viour shine!

2. I'd sing the pre-cious blood he spilt, My ran-som from the dread-ful guilt Of sin and wrath di-vine;

1 I'd soar and touch the heavenly strings, And vie with Gabriel while he sings In notes almost di-vine, In notes almost di-vine.

2 I'd sing his glo-rious righteousness, In which all-perfect, heavenly dress My soul shall ev-er shine, My soul shall ev-er shine.

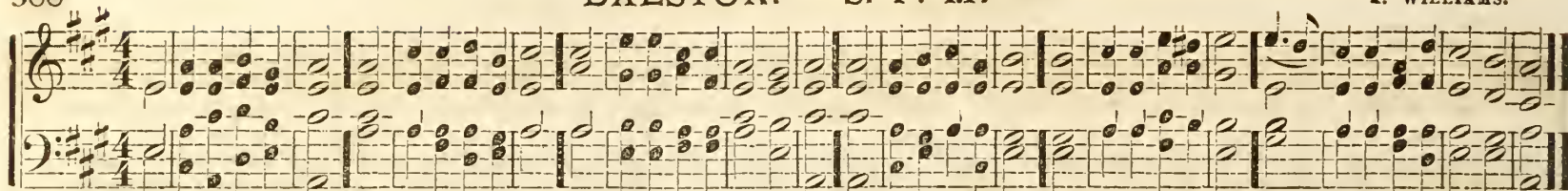
LENOX. H. M.

EDSON.

Ye holy throng of angels bright, In worlds of light begin the song.

Ye tribes of Adam join, With heav'n, and earth, and seas, And offer notes divine To your Creator's praise. Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light begin the song.

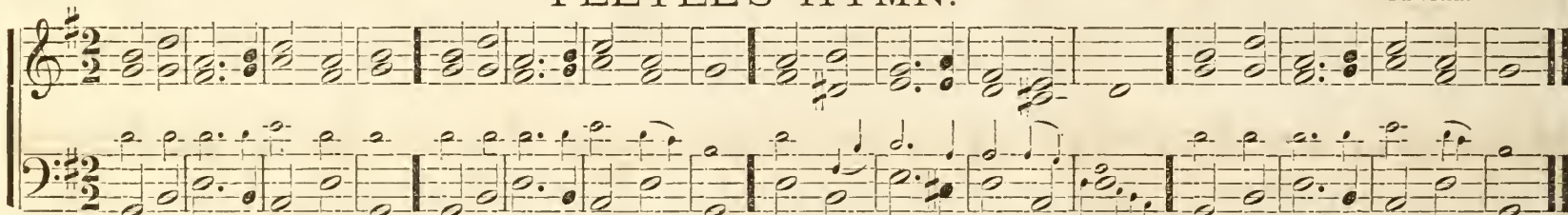
Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light be-gin the song.



How pleased and blest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

PLEYEL'S HYMN. 7s.

PLEYEL.



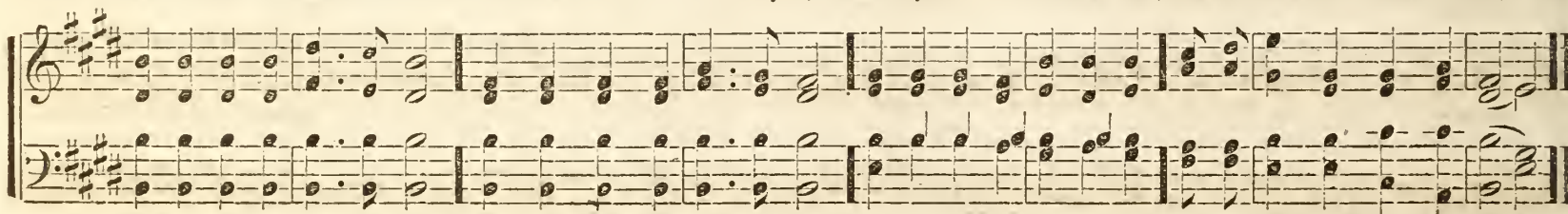
To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch with tend'rest care, 'Midst the springing grass pre-pare.

BENEVENTO. 7s. Double.

WEBBE.



While with ceaseless course the sun Hasted round the former year, Ma - ny souls their race have run, Nev - er more to meet us here;

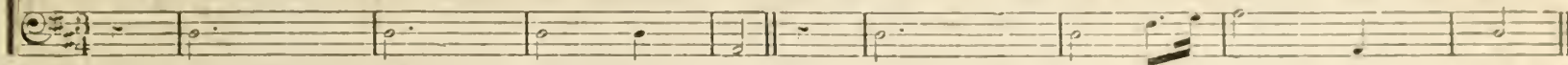


Fixed in an e - ter - nal - state, They have done with all be - low; We a lit - tle longer wait, Yet how lit - tle none can know

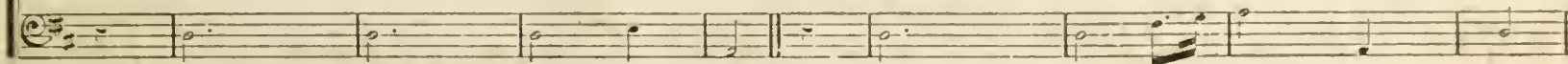




1. Watchman, tell us of the night, What its signs of promise are. Trav'ler, o'er yon mountain's height. See that glo - ry beam-ing star!  
 2. Watchman, tell us of the night, High-er yet that star as-cends. Trav'ler, bless-ed-ness and light, Peace and truth its course por-tends!  
 3. Watchman, tell us of the night, For the morning seems to dawn. Trav'ler, darkness takes its flight, Doubt and er-ror are withdrawn.

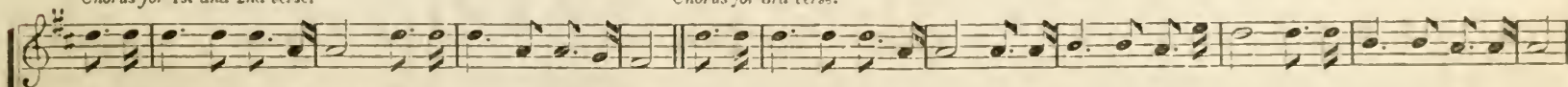


- 1 Watchman, does its beauteous ray Aught of hope or joy fore-tell? Trav'ler, yes; it brings the day, Promised day of Is-ra-el.  
 2 Watchman, will its beams a-lone Gild the spot that gave them birth? Trav'ler, a-ges are its own, See, it bursts o'er all the earth.  
 3 Watchman, let thy wand'rings cease; Hie thee to thy qui-et home! Trav'ler, lo! the Prince of Peace, Lo! the Son of God has come!

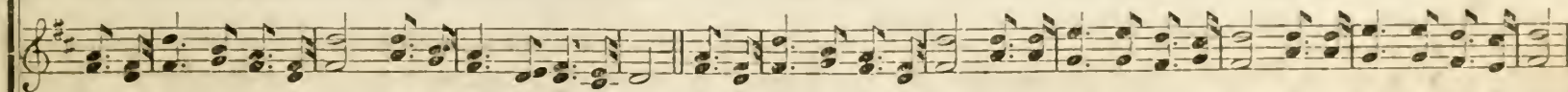


*Chorus for 1st and 2nd verse.*

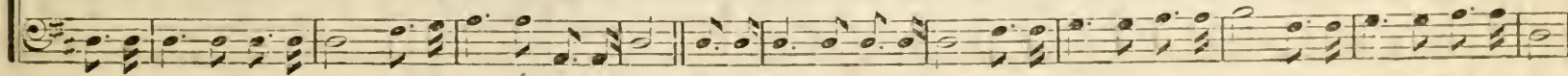
*Chorus for 3rd verse.*



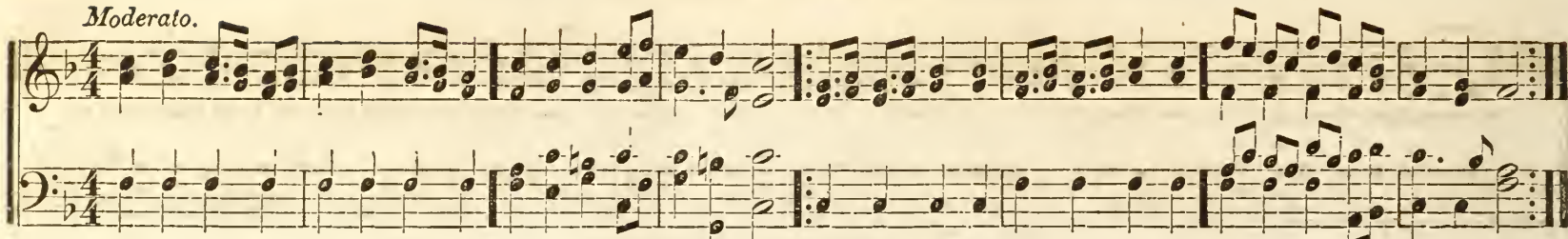
Trav'ler, yes, it brings the day, Promis'd day of Is-ra-el!



Trav'ler, a-ges are its own, See, it bursts o'er all the earth! Trav'ler, lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!



## SICILY. 8s &amp; 7s.

*Moderato.*

Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; { Let us each thy love pos - sess - ing, Triumph in re - deem - ing grace  
Oh re - fresh us, Oh re - fresh us, Trav'ling thro' this wil - der - ness.

## GREENVILLE. 8s, 7s &amp; 4s, or 8s &amp; 7s. DOUBLE.

ROUSSEAU.

*Moderato.**Fine.**D.C.*

Far from mor - tal cares re - treat - ing, Sor - did hopes and vain de - sires, }  
Here our will - ing foot - steps meet - ing, Ev' - ry heart to heaven as - pires. } From the fount of glo - ry beam - ing, Light ce - les - tial cheers our eyes,  
Mer - cy from a - bove pro - claim - ing, Peace and par - don from the skies.

## ZION. 8s, 7s &amp; 4s.

DR. THOMAS HASTINGS. By permission.



{ On the mountain's top ap - pear - ing, Lo, the sacred herald stands. }  
{ Welcome news to Zi - on bearing, Zi - on long in hostile lands. } Mourning captive, God himself shall loose thy bands, Mourning captive, God himself shall loose, &c.



*Vivace.* *Fine.* *D.C. &*

The morning light is breaking, The darkness disappears, The sons of earth are waking To pen-i-ten-tial tears; Each breeze that sweeps the ocean Brings tidings from afar,  
Of nations in commotion, Prepar'd for Zion's war.

"THE SHINING SHORE."

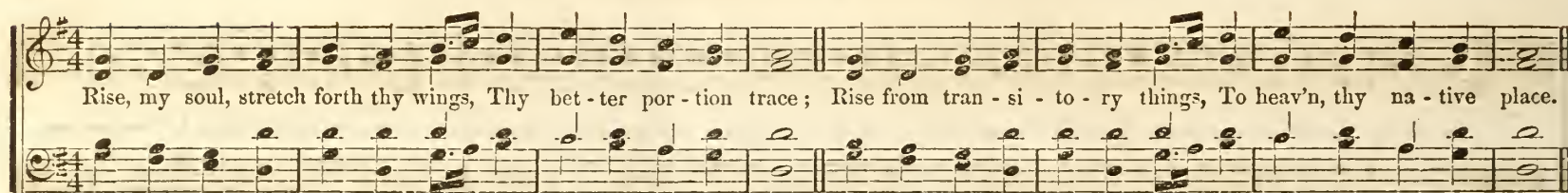
G. F. ROOT.

1. My days are glid - ing swift - ly by, And I, a pil - grim stran - ger, Would not de - tain them as they fly, Those hours of toil and danger;  
2. Our ab - sent King the watchword gave, "Let ev' - ry lamp be burn - ing," We look a - far a - cross the wave, Our dis - tant home dis - cern - ing;  
3. Should coming days be dark and cold, We will not yield to sor - row, For hope will sing with cour - age bold, "There's glo - ry on the morrow;"  
4. Let storms of woe in whirlwinds rise, Each cord on earth to sev - er, There, bright and joy - ous in the skies, There is our home for - ev - er.

REFRAIN.

For now we stand On Jor-dan's strand, Our friends are pass - ing o - ver; And just be - fore, the shining shore We may al - most dis - cov - er.  
For now we stand On Jor-dan's strand, Our friends are pass - ing o - ver, And just be - fore, the shining shore We may al - most dis - cov - er.

## AMSTERDAM. 7s &amp; 6s.

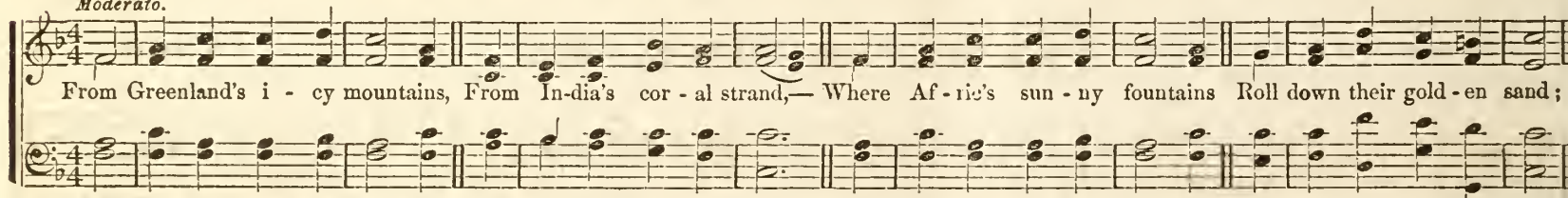


Rise, my soul, stretch forth thy wings, Thy bet-ter por-tion trace; Rise from tran-si-to-ry things, To heav'n, thy na-tive place.

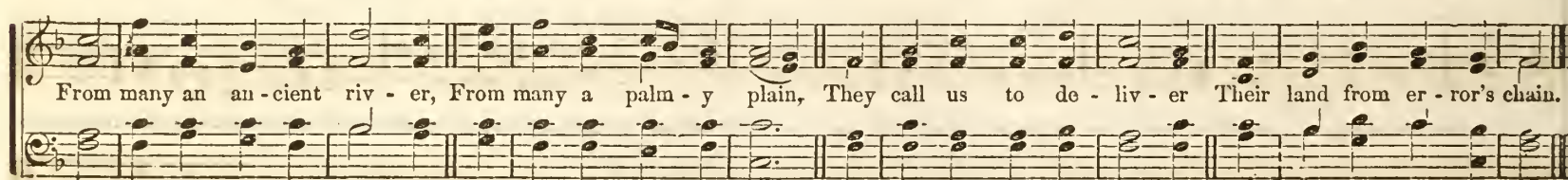


Sun and moon and stars de-cay, Time shall soon this earth re-move; Rise, my soul, and haste a-way, To seats prepared a-bove.

## MISSIONARY HYMN. 7s &amp; 6s.

DR. LOWELL MASON.  
By permission.*Moderato.*


From Greenland's i-cy mountains, From In-dia's cor-al strand,— Where Af-ric's sun-ny fountains Roll down their gold-en sand;



From many an an-cient riv-er, From many a palm-y plain, They call us to de-liv-er Their land from er-ror's chain.

\* By singing the small notes in this measure, the Metre will be 7s, 6s &amp; 8s.



1. My country! 'tis of thee, Sweet land of lib-er-ty! Of thee I sing: Land where my fathers died; Land of the pilgrim's pride; From ev'ry mountain side, Let freedom ring.

2. My native country! thee, Land of the noble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills, My heart with rapture thrills, Like that above.

3. Our Father's God! to thee, Author of lib-er-ty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King!

## GO TO THE GRAVE. 10s.

T. B. WHITE

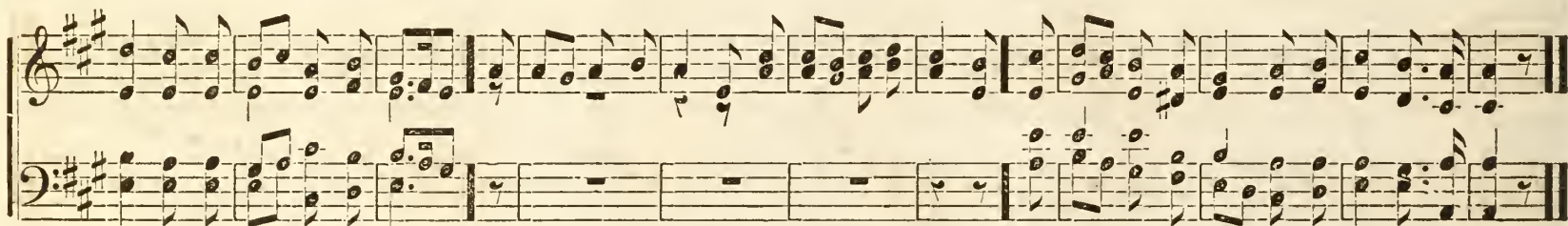
1. Go to the grave in all thy glorious prime, In full ac-tivity of zeal and pow'r; A Christian cannot die before his time; The Lord's appointment is the servant's hou.

2. Go to the grave; now take thy seat above; Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

## PORTUGUESE HYMN. 11s.

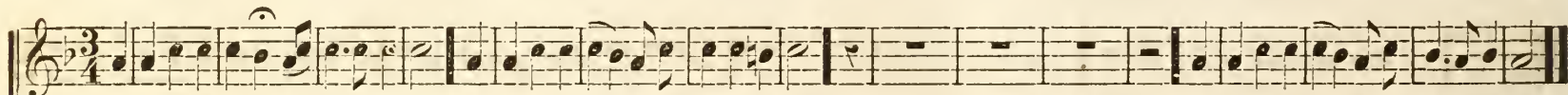


The Lord is our shepherd, our guardian and guide, What - ev - er we want, he will kind - ly provide; To sheep of his

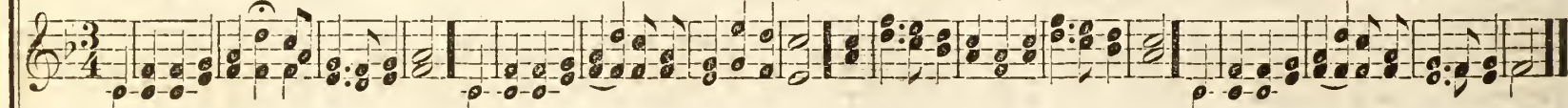


pasture his mercies a - bound, His care and pro - tection, His care and protection, His care and pro - tec - tion his flock will surround.

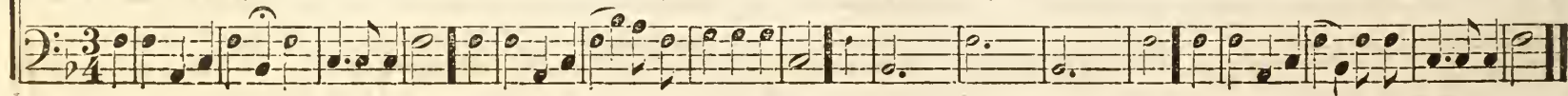
## FREDERICK. 11s. 16th or 27th P. M.



1. I would not live away, I ask not to stay, Where storm after storm rises dark o'er the way; The few lucid mornings that dawn on us here, Are followed by gloom, or beclouded by fear.



2. I would not live away, no, welcome the tomb; Since Jesus hath lain there, I dread not its gloom; There, sweet be my rest, till he bid me arise, To hail him in triumph descending the skies.





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